



Vol. 3, No. 6, Issue 18
JULY / AUGUST 1958

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

record research

30 CENT





Second and Final Big Week

STARTING MONDAY, NOV. 20

ETHEL WATERS

QUEEN OF BLUES SINGERS WHO WAS FORCED, THROUGH AN ACCIDENT, TO POSTPONE HER CHICAGO OPENING UNTIL THE ABOVE DATE

THE FAMOUS BLACK SWAN STAR WILL BE HEARD IN NEW NUMBERS AND WILL BE SURROUNDED WITH A GROUP OF

HIGH GRADE VARIETY TURNS
AMONG THEM BEING SOME OF THE BEST IN THE WORLD

All Seats Reserved
SEATS ON SALE BEGINNING
FRIDAY, NOV. 14, AT 1 O'CLOCK

ONE SHOW NIGHTLY, 8:30 O'CLOCK
TWO ON SUNDAY, 4 AND 9 P. M.
BOXES 85c; MAIN FLOOR 75c AND 95c
BALCONY 35c; ALL INCLUDING TAXES

NOTE—The Grand management is in no way responsible for Miss Waters failing to appear with her manager Nov. 8, but has made special arrangement for her to appear in person Monday, Nov. 12.

GOOD SHOWS ALL THE TIME

GRAND THEATRE

310 STATE ST. VICTORY 888



"I Wish I Could Shimmy Like My Sister Kate!"
Just Out The Last Go Round Blues SONG BY MARY STRAINE

POPULAR SONGS

That Da Da Strain
When You're Crazy Over Somebody
Henderson's Dance Orchestra
14124 7c

My Man Rocks Me
Give Me That Old Fire
Trio Smith
14127 7c

The ONLY Records Made Entirely by Colored People—Others Are Only "Passing for Colored"

NEW DANCES

That Da Da Strain
When You're Crazy Over Somebody
Henderson's Dance Orchestra
14124 7c

The Carolina Shout
Away Down South
Sammy Davis Jr. and His Orchestra
14125 7c

The ONLY Records Made Entirely by Colored People—Others Are Only "Passing for Colored"

CLASSIC

Swanee River
Swanee River
(Victrola Edition)
Kendall Harrell
14126 7c

Swanee River
Swanee River
(Victrola Edition)
Kendall Harrell
14126 7c

The ONLY Records Made Entirely by Colored People—Others Are Only "Passing for Colored"

PAGE PHONOGRAPH CORPORATION

220 SEVENTH AVE.

NEW YORK CITY

SWEEPING THE COUNTRY

3 BIG HITS ON
BLACK SWAN RECORDS

ETHEL WATERS:

THAT DA DA STRAIN 14120

GEORGIA BLUES

AT THE NEW JUMP STEADY BALL 14128

OH JOE PLAY THE TROMBONE

TRICKIE SMITH:

MY MAN ROCKS ME WITH ONE STEADY 14127

BLOW DRAG BLUES (ROLL)



The Only Genuine Colored Record. Others Are Only Passing for Colored
PAGE PHONOGRAPH CORP., 220 SEVENTH AVENUE, NEW YORK, N. Y.
AGENTS WANTED EVERYWHERE



"Alberta—Sing
Me Some Blues"

ALBERTA HUNTER Sings "DOWN-HEARTED BLUES"

—you'll say she's the greatest blues singer you ever heard!
"Down-Hearted Blues" is her masterpiece—it's an old blues melody, sung in the classic style and modernized by Alberta Hunter in Paramount Records. Thousands said—the nation's greatest hit.

PARAMOUNT RECORDS

Get these songs and dance hits by Alberta Hunter. Ask your Paramount dealer for catalog of records by prominent colored singers and players.

- 1. NEW—DOWN-HEARTED BLUES and SONNA HAVE YOU, AUNT SONNA LEAVE YOU ALONE—By Alberta Hunter
- 2. NEW—DON'T PAN ME and DADDY BLUES—By Alberta Hunter
- 3. NEW—THOSE JAZZY BABY BLUES and I'M GOING AWAY TO WEAR YOU OFF MY MIND—By Alberta Hunter with Eddie Blake at the Piano
- 4. NEW—CRAZY BLUES—Vocal solo with Piano Acc.—By Alberta Hunter
- 5. NEW—WHY DID YOU PICK ME UP WHEN I WAS DOWN, WHY DID YOU LET ME LAY—By Alberta Hunter with Orchestra Arrangement
- 6. NEW—YOU CAN'T HAVE IT ALL and LONESOME MON-SAY MORNING BLUES—Comedy Solo with Orch. Acc.—By Alberta Hunter
- 7. NEW—MY KATE and STRUTTING AT THE STRUT, TERN BALL—Solo Fox Trot—By the Original Memphis Five
(Solo) Kate is recorded in an unusual rhythm—won't say! for dancing!

FREE TO DEALERS AND AGENTS
Every Representative of the New York Recording Laboratories is entitled to a free autographed photo of Alberta Hunter in a striking pose. Write for yours. Agents wanted in districts where we have no dealers. There's big money in these records. Get them on order—write for particulars and free photo.

The New York Recording Laboratories, Inc.
Post Washington, D.C.



If your Paramount Dealer hasn't the records you want, send your order direct to factory. Send no money—all records shipped C. O. D. Just pay postage. The cash, plus postage. Catalog sent free.

EXTRA SPECIAL LAFAYETTE THEATRE SPECIAL

14124 7c

EDDIE HUNTER
Presents a Comedy Classy Musical Review

Midnight Hour in Sing-Sing

12 PEOPLE MOSTLY GIRLS

5 OTHER BIG TIME VAUDEVILLE ACTS 5

AND FEATURE PICTURE ENTITLED

"THE UNKNOWN"

FEATURING RICHARD TALMADGE

Entire New Show Men. & Thurs.

HITS and NOTHING BUT HITS

EDITH WILSON AND JOHNNY DUNN
ARE TAKING BROADWAY BY THE NOSE WITH

"He Used To Be Your Man, But He's My Man Now."
The Hit of "Paramount Records."

"Take It Daddy, It's All Yours."
Another "Hit" Song for You.

"What You Care, Honey, What I Do?"
Another "Hit" Song for You.

It's A COPY OF THE HIT IN ALL OUR ALL THEATRES.
PERRY BRADFORD MUSIC PUB. CO., 1247 Broadway, NEW YORK

THE GLOBE THEATRE

SEATING 1,000

NOW PLAYING HIGH-CLASS, WORTH-WHILE ATTRACTIONS

PERFORMERS! SEND IN YOUR OPEN TIME
TEN TO FOURTEEN DAYS IN ADVANCE

INFERIOR ACTS SAVE STAMPS
You must have music scores for Viola, Drama, Comedy and Piano

Address Original Bob Davis, Mgr.,
401 Film Bldg. CLEVELAND, OHIO

THE SUNSET CAFE

216-217 E. 35TH ST., COR. OF CALUMET

NEW SHOW! NEW FACES! NEW NOVELTIES!

SHADOWS OF BROADWAY

THE SUNSET'S LATEST REVUE WITH

MARY STAFFORD, Columbia Record Star (Herself)
SUNSET WONDERS—Strappy, Frankie and Lewis
"JAZZBO" HILLARD, A BROADWAY FAVORITE
CARROLL DICKERSON'S SYNCOPATED ORCHESTRA
FRANKIE JAXON, Asst. Director for Clarence E. Mose

DANCING DANCING DANCING
MUSIC THAT CHARM—DANCING YOU'LL NEVER FORGET

SNAPPY BEAUTY SHOWS "HOTTER THAN RED PEPPER"
SPECIAL MIDNIGHT SHOW EVERY NIGHT, 12 P. M. SHARP

LINCOLN THEATRE

14124 7c

SPECIAL VAUDEVILLE ATTRACTIONS

THIS WEEK

"Hoola-Boola"

Featuring—Turkey, Bacon, Eggs and Hot Sauce Tossed
Special Numbers by Perry Bradford

THIS WEEK Thanks—Felix, Scherby, and THIS WEEK
Coke, "Y. B. B. B." and "Y. B. B. B."

63rd ST. MUSIC HALL East of Broadway Tel. Columbia 1446

SHUFFLE ALONG

NEW YORK'S BIGGEST SENSATION

WITH AND BY

Miller & Lyles Siskel & Blake

Lots of New Costumes—Lots of New Features

Best Seats All Performances 25c to \$2.00; Even. 5:30

Matinee Sunday, Extra Midnight Performances Wed. 11:45

PANORAMA OF JAZZ EVENTS

***** THE YEAR IS 1922 *****

Our 'Panorama of Jazz Events' of 1921 which appeared in issue 15, elicited a varied amount of comments, both commendatory and derogatory. There were hurrahs from those who were surprised at the amount of historical fact that covered the page. Even one of these brave souls reported that we presented more brand new information in one page than a certain jazz buff had in his entire 295 page tome. And a further comment was that if we would continue to panorama-rize succeeding years, our work would revolutionize the entire approach to jazz study. Well!!

Then came the disparagers, the detractors and the disdainers who mainly accused us of name-calling, of presenting obscure names without emphasizing the artist's background and his contribution to the jazz scene. Others called us heretics for not filling the page with the deeds of Jelly Roll Morton, Bessie Smith, King Oliver, Ma Rainey and their ilk. (As far as we were able to ascertain from our intensive newspaper research; Bessie, Ma and the King seldom received any publicity and that the irrepressible Jelly was 'dead'). Even one dissenter was rather irked over why our whole page was not 'dedicated' to the jazzbands of Brooklyn. He believed that there were more jazzbands in Brooklyn than the whole country put together. He remembered that he and his wife "did the shimmy from Flatbush to Greenpoint" and there must have been a jazz band named after every state in the Union and even one for Alaska.

Well, after the ayes and nays of our readers were tabulated concerning to whether we should continue panorama-rizing, the ayes were on top and here we are again. This time we introduce a "Panorama of Jazz Events of 1922". In the following account we endeavor to present a cross-sectional running account to familiarize our readers with the names and trends which were part of this wonderful American musical phenomena.

"ARKANSAS BLUES" was the great blues hit which heralded 1922, and it was reputed to be a close second to the great seller, "Crazy Blues". Spencer Williams, its composer, and the Frances Clifford Music Publishing concern introduced it to the public. It was prolifically recorded by many leading artists for Columbia, Okeh, Pathe, Gennett, Emerson, Arto, Black Swan, Paramount, Famous and QRS, Melodee, U.S., Arto and Voco rolls...TRIXIE SMITH beats out Daisy Martin, Alice Leslie Carter and Lucille Hegamin in the greatest 'blues' singing contest in New York City history. On Jan. 20, 1922 at the Manhattan Casino Trixie Smith, winner of the 15th Regiment 'blues' contest was awarded a silver loving cup by Mrs. Irene Castle... \$104,628.74 paid for

Black Swan Records by customers from February 1921 to Jan 1, 1922....ETHEL WATERS and her Black Swan Jazz Orchestra held over for another week at Grand Theatre, Chicago Illinois. (Jan 28, 1922)...New York's biggest sensation "SHUFFLE ALONG" with and by Miller & Lyles and Sissle & Blake at 63rd St. Music Hall, east of Broadway (Jan 28, 1922)...BERT WILLIAMS "race's great thespian" succumb to pneumonia, Saturday, Mar. 4, 1922 in New York. Eddie Cantor's fine column eulogizing his friend, Bert, seen in many newspapers...CAROL DICKERSON'S "Snappy" Orchestra and "Clever" FRANKIE JAXON at the Sunset Cafe, "birthplace and home of Jazzaway Jazzcopation", corner 35th St. and Calumet Avenue (3/25/22)...ERSKINE TATE'S Symphonic Orchestra at Vendome Theatre on State Street and E.M. WYER'S Orch. at States Theatre, 3507 State St. (3/25/22)...Vassar's Orchestra with the sensational TOMMY LADINIER (sic) at the southside's Lincoln Gardens (3/25/22)...

THE GEORGIA MINSTRELS - 40 people-at the Avenue Theatre, beginning April 2, 1922. ...ETHEL WATERS and the Black Swan Troubadours play to an overflow crowd at the Lyric Theatre in New Orleans. The company composed of singers and players who make Black Swan records and who have been on tour for over 5 months attracted so much attention that the New Orleans Daily Item, one of the largest white dailies in the south, engaged the company to sing and play their famous jazz number, Down Home Blues & other songs over the radiophone through the New Orleans broadcasting station. The concert was heard in five states and in Mexico and thousands of radio fans heard Ethel Waters sing on the trip, and adds another star to her laurels as being the first colored girl to sing over the radio. She was accompanied by the Black Swan Jazz Masters under the direction of F. H. Henderson Jr. (4/26/22)...SAVANNAH JAZZ - Three Negro musical groups seemed to have predominated in the Negro quarter of Savannah in 1922. They were POLLEN'S SYNCOPATED SIX with Willie Tyson, violin; Andrew Mitchell, clarinet; H. Debro, cornet; Walter Harris, trombone; Clarence Walker, piano and Ted Pollen, drummer & manager. Another group was the "HARMONY FIVE" with C. Durant, violin; C. Maxwell, piano; Boaskay, cornet; D. Williams, saxophone; Edward Robert, drums and manager. The third band was the "APOLLO ORCHESTRA" with the following (9/21/22) reorganized personnel: R.L. Hicks, trombone; Thos. Frasier, cornet; Jno. Mungin, violin & clarinet; Miss Lucy Graham, piano; W.G. Wilson, trap drummer. "For an engagement see R.L. Hicks, 340 Lincoln St., Savannah."..... Mention of other musicians who played in Savannah at this time were "Jazz" Curley, sax; Albert De Cunger, cornet; Robert Barge, piano; Clarence Fanzo, drums (complement of a jazz band which played at the Pekin Theatre in Savannah)...Follies Bergere, Broadway & 40th Street open recently with Southern Plantation Revue with all colored company, conceived and staged by Lew Leslie and is called "Nighttime In Dixieland". Included in cast are many prominent colored artists, among who is the famous Columbia Record Artist, Edith Wilson. She is accompanied by the famous Johnny Dunn and his original jazz orchestra... SOPHIE TUCKER 'The Original Queen of Jazz' first record release to be in June - Okeh 4565 High Brown Blues/She Knows It... PAUL ROBESON now a member of the Four Harmony Kings

with Shuffle Along company at New York 63rd St. Music Hall (June 24, 1922).... Commencing June 26, 1922 for two weeks FLORENCE MILLS and a company of 40 people with Will Vodery's Plantation Orchestra in the Plantation Revue at Lafayette theatre... WILBUR SWEATMAN & Co. at Proctor's Theatre, Yonkers, and R.F. Keith's Harlem Opera House N.Y.C. (8/8/22)...CHARLES BOOKER, president of Memphis concern may open branch office in New York. Charles H. Booker, president of Yancy & Booker Music Co., Memphis Tenn. announces a business trip to NYC, where he is scheduled to arrive on August 15. Mr. Booker not only heads the music publishing firm which bears his name but he is also a writer of several novel songs, including 'West Texas Blues', 'A Woman Gets Tired Of One Man All The Time' and 'The Cootie Crawl'. Object of Mr. Booker trip is to establish his publications in N.Y. territory and to open up a New York office of Yancy & Booker Music Co. Among other things, (Mr. Booker has quite a reputation for playing the saxophone (7/22/22).....FLORENCE MILLS AND EDITH WILSON, entertainers with Allie Ross orchestra and W.B. Patrick Jazzettes, Monday Sept. 4, 1922 at New Star Casino, 107th St. & Lexington Ave, N.Y.C....A fascinating account from reporter, Joseph Jones, (Oct 7, 1922) had the following, "Mr. Walsh's 6 piece jazz orchestra is still one bright aggregation in Southland, (Shreveport La.). These boys play anything from jazz to opera: pianist, Emile Williams has fashion of Lucky Roberts & harmonies of Eubie Blake; Eddie Powell, clarinetist and a good one; George McDaniel really knows his violin; Sprall make you think of Joe Oliver when he starts jazz; Simon Brigance gets real harmony jazz out of his trombone; Baby Lovell, fine jazz drummer and can play other things besides drums... CURRIE WILLIAMS, manager of NU-MAY JAZZ HOUNDS would like to get in touch with Wp. E. Humphrey, clarinet & C.A. McAdams, violin (Chicago Oct 7, 1922)...MAMIE SMITH writes Blues, first original composition written and

** Continued on p.24

LAFAYETTE THEATRE
7th Ave. at 132nd St. Colman Bros., Inc., Lessee
COMMENCING MONDAY **JUNE 26** Extra Ordinary Engagement
FOR 2 WEEKS ONLY Direct from the Plantation
Room on Broadway

LEW LESLIE, Presents

FLORENCE MILLS IN THE PLANTATION REVUE

WITH

WILL VODERY'S Plantation Orchestra

and a Company of

40 People 40

Mat. Tues. Thurs. and Sat. at 2:15 Evenings at 8:15
Special Mid-Night Show Friday

Tickets now on sale at Box Office Tel Morningside 181

A PICTORIAL COLLECTION OF THE PIONEERING

**Columbia Phonograph
Company,**

TALKING MACHINES, RECORDS, AND SUPPLIES

The Graphophone

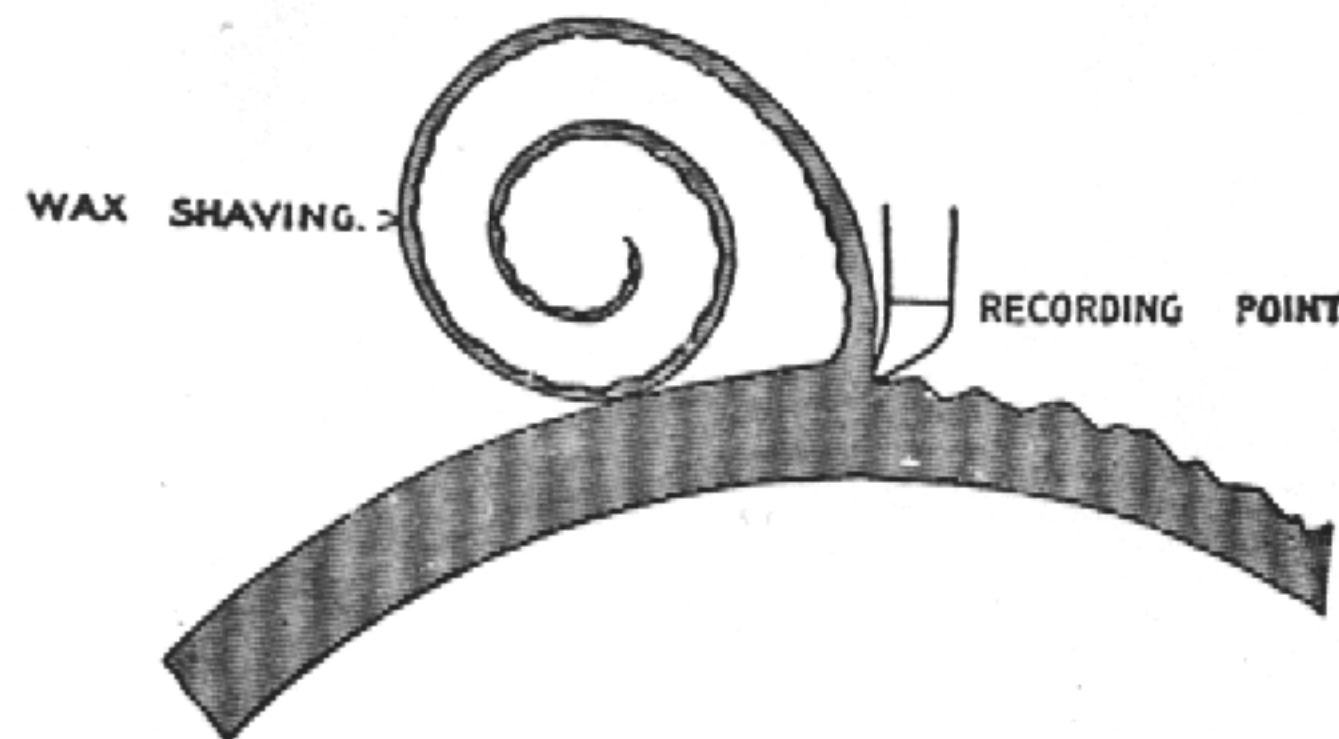
Entertains Everybody Everywhere

All Graphophones are made under the patents of
BELL, EDISON, TAINTER and MACDONALD.



The Talking Machine, a few years ago an awe-inspiring scientific mystery with which the public occasionally came in contact in exhibition halls, is now, in its best form, the **Graphophone**, a familiar object in thousands of homes. Unquestionably, the Graphophone is the richest contribution science has made to the entertainment and instruction of the world. The Graphophone is so free from mechanical intricacies that a moment's study suffices to master it. When the Graphophone's matchless powers of entertainment are considered, its value cannot be measured in money. There is no other machine or instrument that can be purchased at any price that will afford so varied and delightful an entertainment.

The following sectional illustration shows the engraving method by which cylindrical sound-records are



made. The diaphragm is attached to the recording point, which cuts on the revolving cylinder a groove with undulations exactly registering the motions of the diaphragm. In reproducing, a blunt point follows these same grooves and re-creates in the diaphragm to which it is attached the same motions, thereby reproducing the identical sound which originally actuated the recording diaphragm.



Type AZ Graphophone

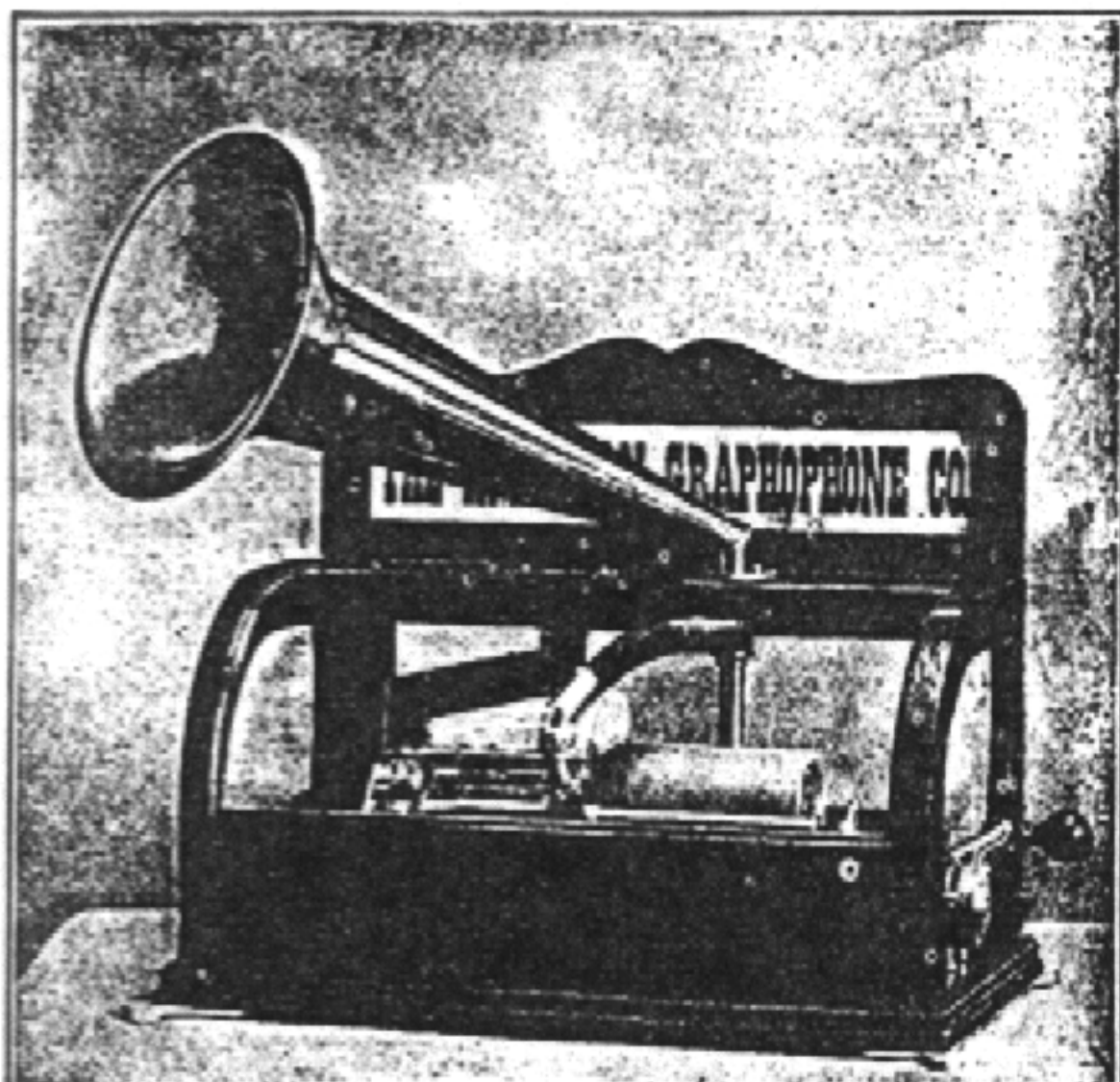
Uses XP records and P blank cylinders
This Graphophone is equipped with new style lyre-shaped reproducer, which gives marvelously sweet and delightful tones.

Specifications.

Tandem Spring Motor, runs about five records each winding.
Handsome Cabinet, with top not shown in cut.
Lyre shaped Reproducer.
14 inch Aluminum Horn.
AZ Graphophone, complete as above, **\$25**

A Recorder for the AZ Graphophone may be purchased as an extra. **Price, \$5.00**

THE "EAGLE" Coin-Slot Graphophone



TYPE BS GRAPHOPHONE

Uses small cylinder records—style XP

The Home Grand



TYPE HG GRAPHOPHONE

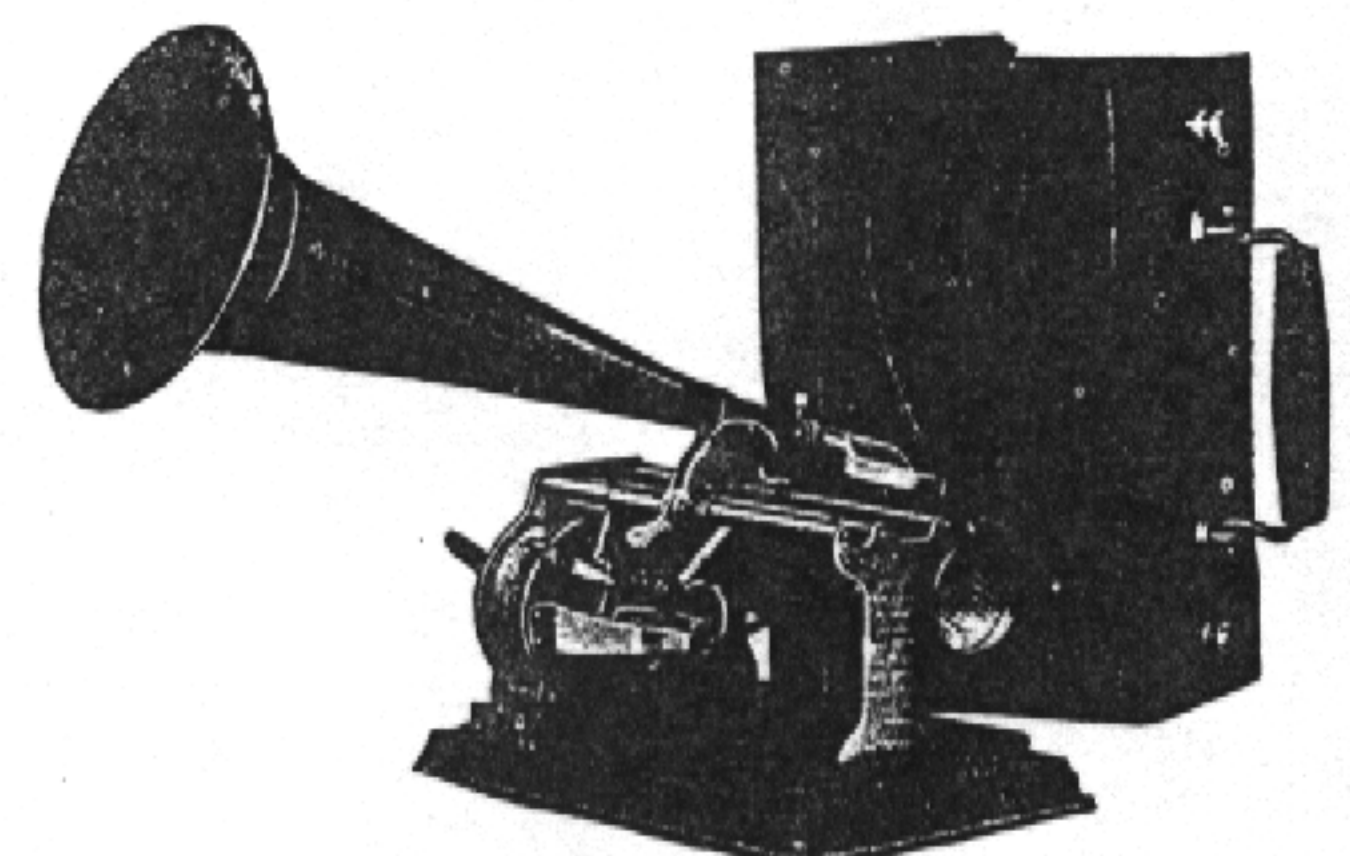
Uses Grand (G) records and blank cylinders (5 inches diameter)

Specifications

6-Spring Motor, will run Graphophone about 14 records at each winding.
Very Elaborate Cabinet, with piano finish; has top not shown in cut.
New Style (D) Reproducer.
Recorder.
Shaving Knife.
Recording Horn.
42-inch Brass Horn and No. 1 Horn Stand for reproducing.
HG Graphophone, complete, as above, **\$100**

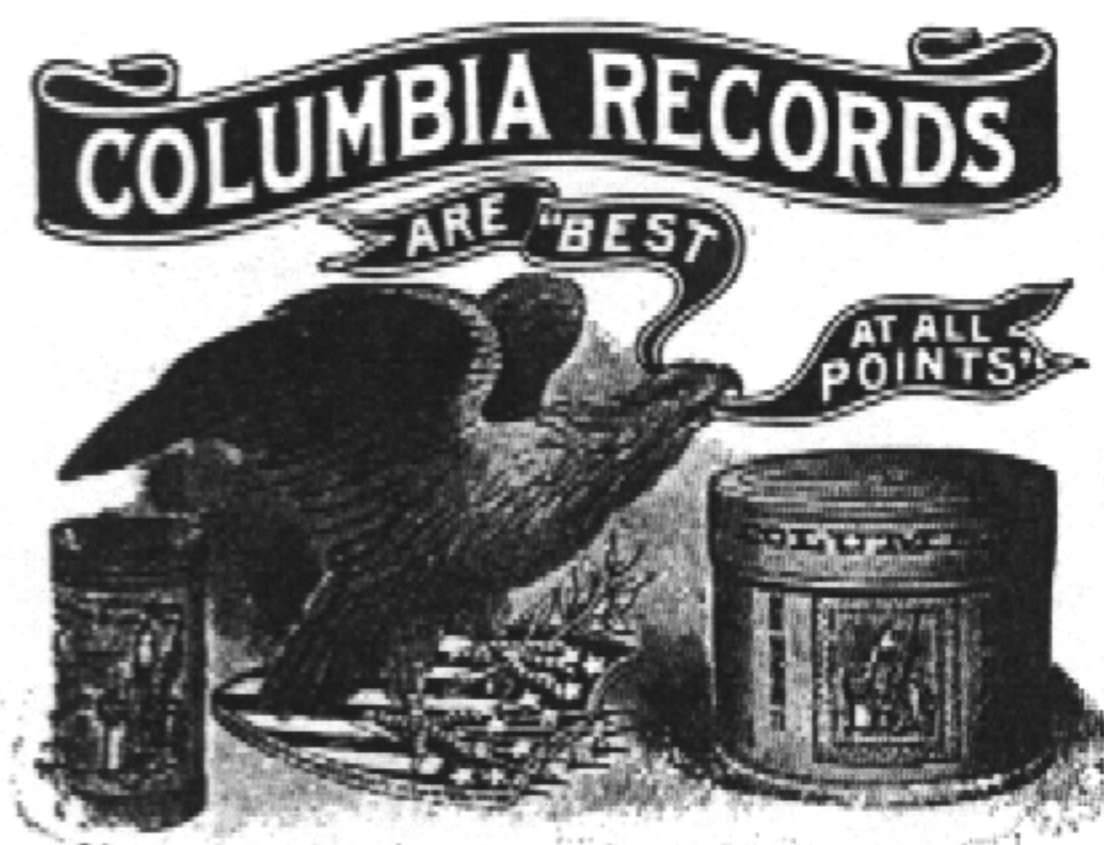
Types Q and QA Graphophones

Use XP records and P blank cylinders



TYPE QA GRAPHOPHONE

These Graphophones are marvels of simplicity and compactness. The two types differ only in equipment.



XP (Extra-Loud, High-Speed, Super-Hard, Gold-Moulded Records, 2 1/4 in. diameter, Price, **25¢ EACH**
Price of 6 (Grand) Records - 5-in. diameter—\$1 Each.

American Graphophone Co.,

Record Cabinets

A record cabinet is extremely desirable where many cylinders or discs are in use, and it will in any case be found a great convenience, for the records may be kept in better condition in the cabinet than in the pasteboard cartons or in carrying-cases. The different selections may also be classified according to individual taste. One drawer may be used for the band music, one for the songs, another for the popular airs, etc.

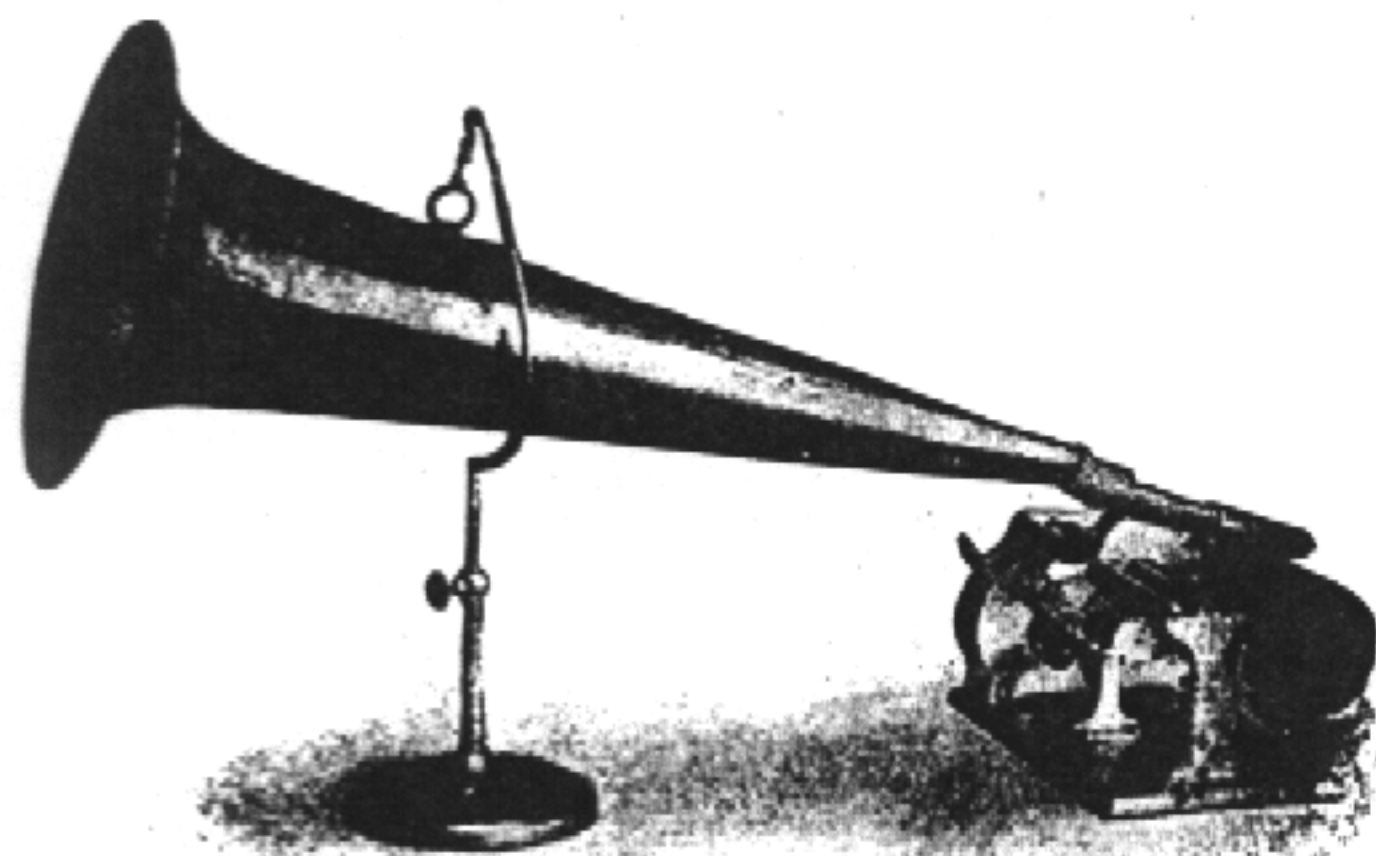


These cabinets are made in various styles, as shown in the illustrations. They are highly finished and artistic in construction, and are ornamental in the parlor or drawing room. A cabinet serves not only as a repository for records, but also as a stand for the Graphophone.

Record Cabinet No. 1, Price, \$10.00

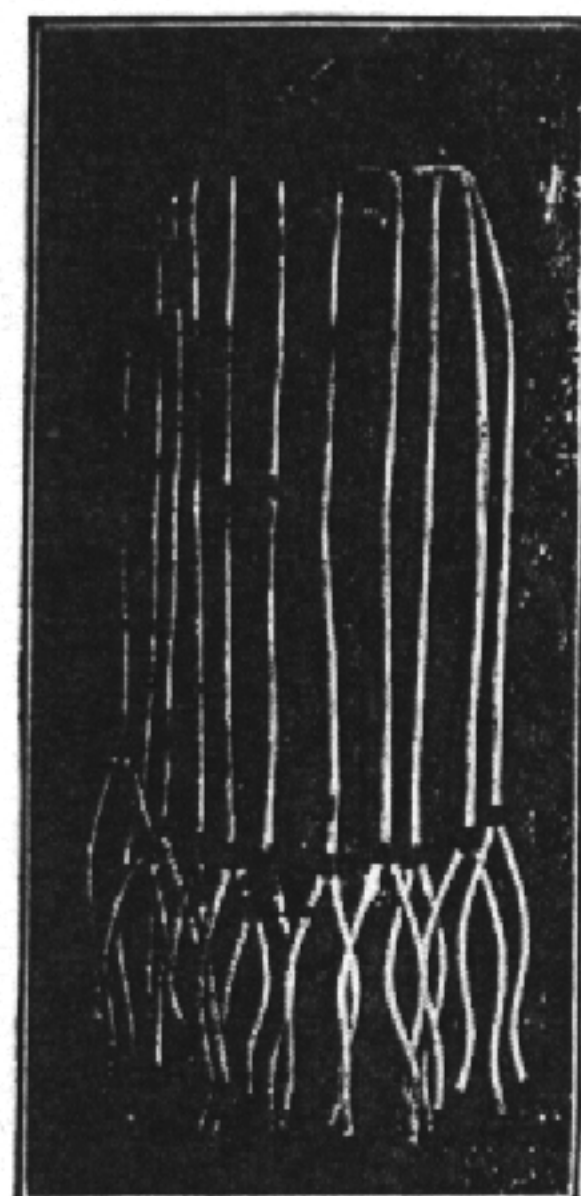
This cabinet is designed to accommodate the **small cylinders**. It has five drawers containing 75 pegs. It is about 3 feet high and 18 inches wide, and is made of quartered oak, well finished, and very neat in appearance. It may be used as a stand for any style of Graphophone.

Table Horn Stand



Suitable for 14-inch and 18-inch hammered brass or gold and black horns when used with Q or QA Graphophone.

Price of Table Horn Stand, 75 cents.

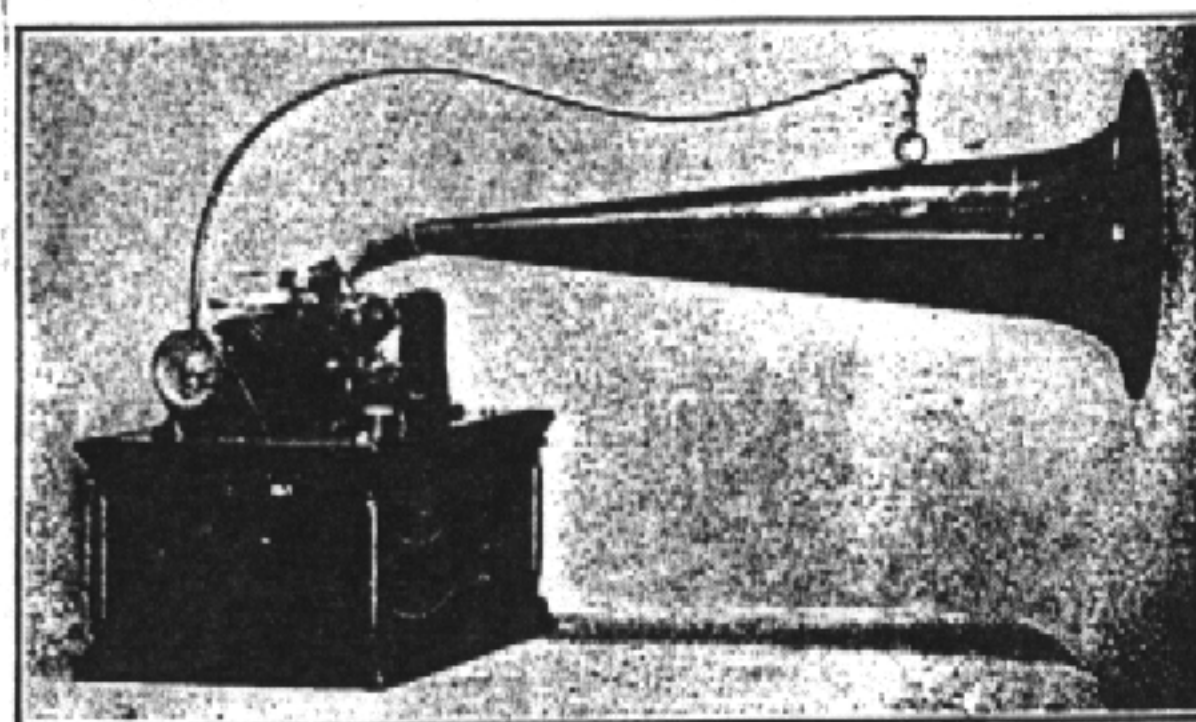


Hearing Tubes

For Use on
Cylinder-record Graphophones.

Single Hearing tube,	\$.50
2-way tube,	1.00
3-way "	1.50
4-way "	2.00
5-way "	2.50
6-way "	3.00
7-way "	3.50
8-way "	4.00

Horn Crane



Flexible Speaking Tube

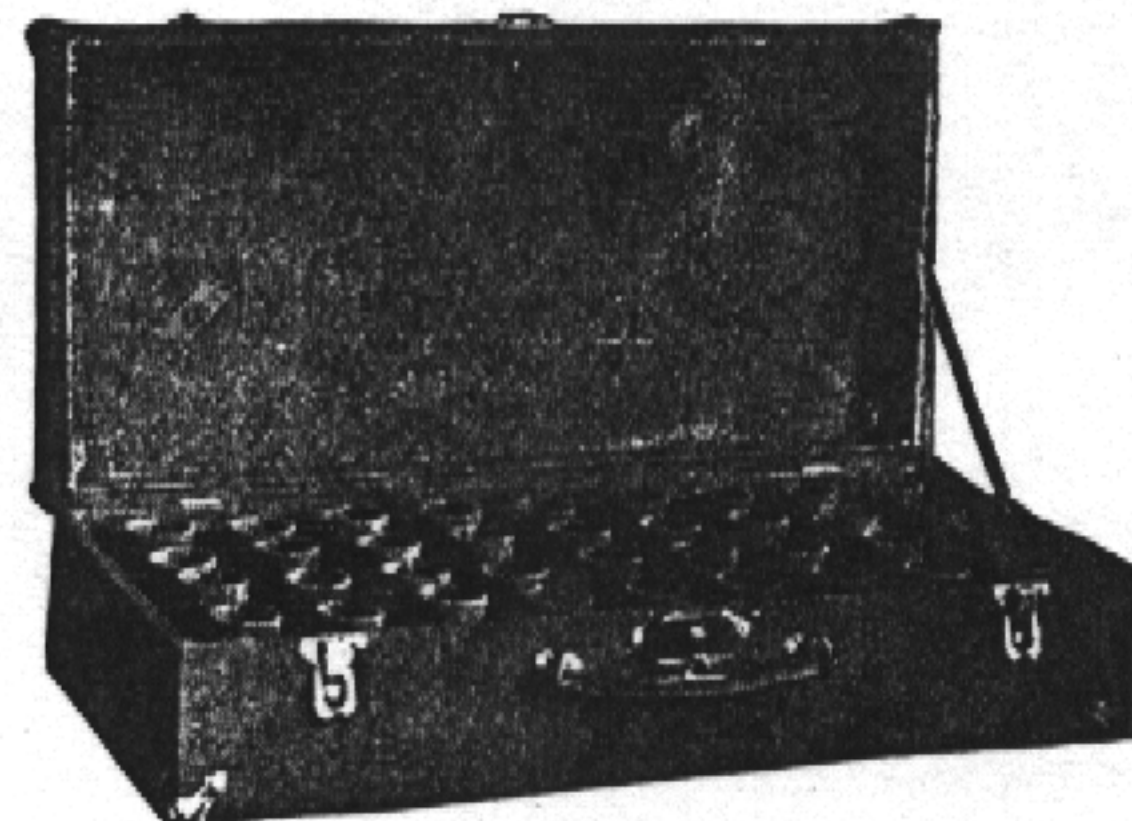


PRICES	
22-inch length,	\$1.00
34-inch length,	1.25

EDWARD D. EASTON, President.
GEO. W. LYLE, General Manager.

Cylinder Record Cases

As receptacles, providing safe storage for records, which may be easily taken from place to place, and are easy of access, nothing can equal our peg cases. These cases are neatly covered with dark material, and are of very attractive appearance. They have nicked trimmings and lock and key.



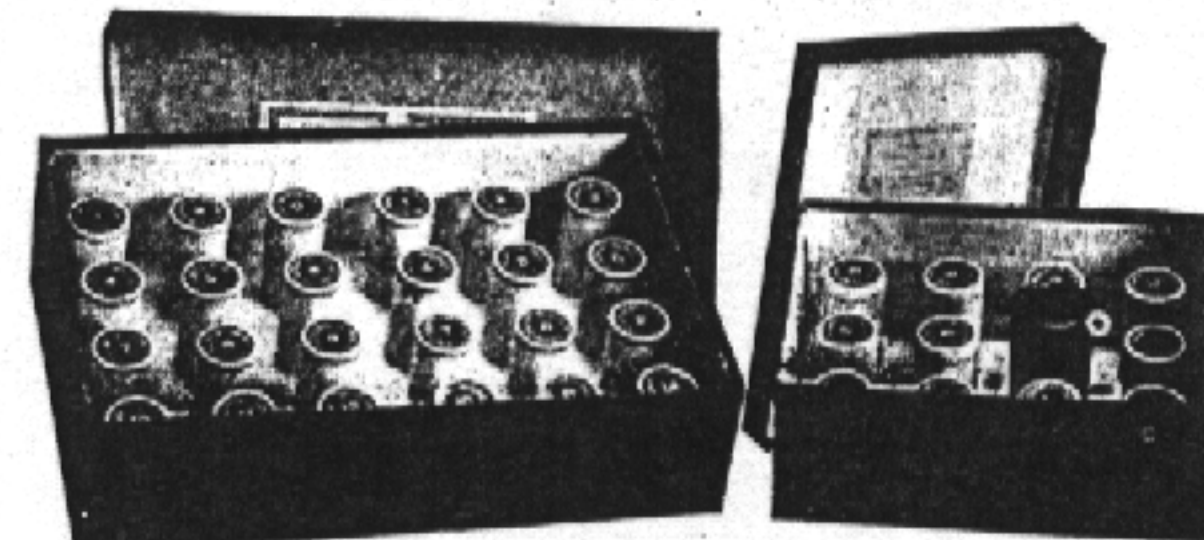
36-peg XP record case.

PRICES:

24-peg case for XP records,	\$3.00
36-peg case for XP records,	3.50
72-peg case for XP records,	4.50

Cylinder Record Boxes

These boxes are made of strong pasteboard, with pegs for the cylinders. They are well made, and covered with dark material.

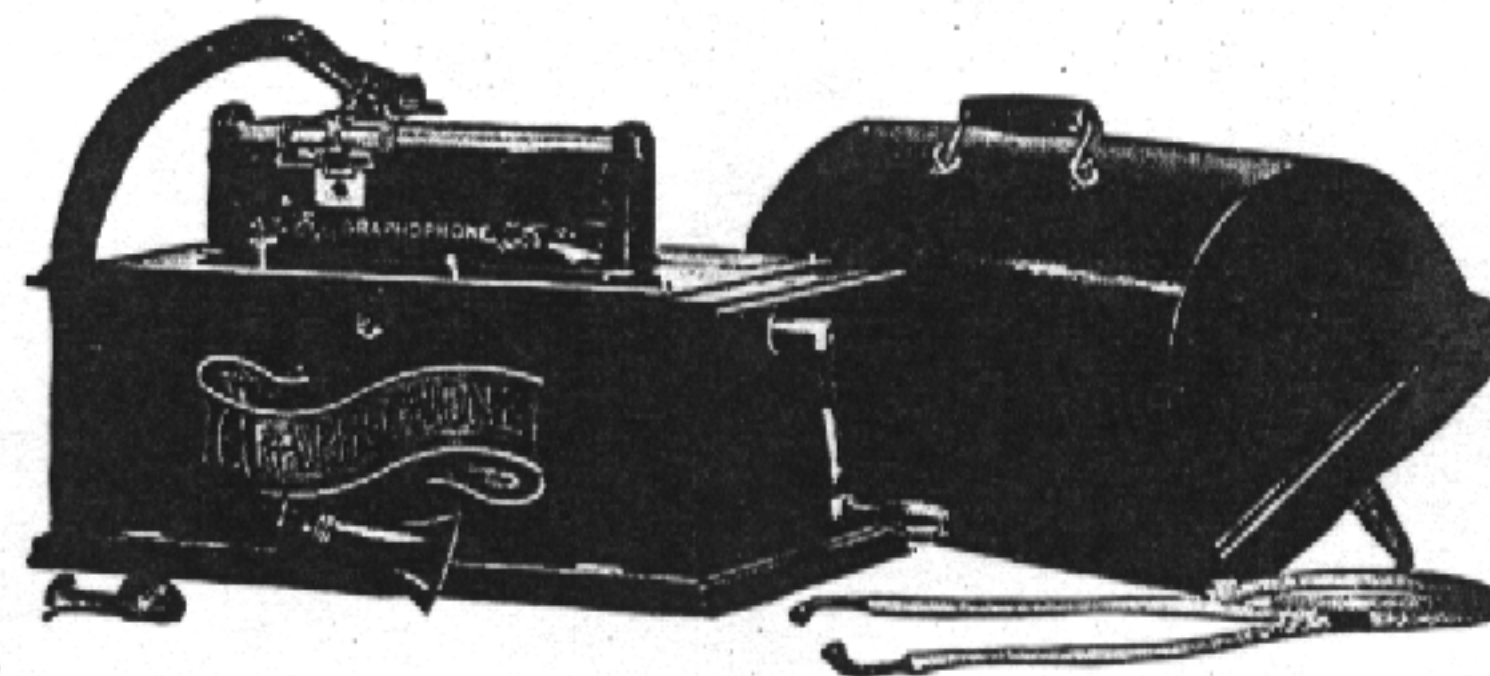


12-peg box for XP records,	\$.30
24-peg box for XP records,	.60

Columbia Phonograph Company, Gen'l.

Creators of the Talking Machine Industry.
Owners of the Fundamental Patents.
Largest Talking Machine Manufacturers in the World.
Grand Prize, Paris, 1900
Double Grand Prize, St. Louis, 1904

Types C, CE and CI Graphophones



Use C and P Blanks, and XP records

The only difference in the three types is the style of motor. Each machine uses the blanks and records as above specified without change of any kind.

PRICES.

(Including with each machine, reproducer, recorder, speaking tube, single hearing tube and oak hand cabinet)

Type C,	with long run spring motor,	\$50
Type CE,	with 2-volt electric motor,	\$50
Type CI,	with 110-volt electric motor,	\$60

Columbia New Process Disc Records



7-in. Disc Record, 50c each; \$5 per doz.



10-in. Disc Record, \$1 each; \$10 per doz.

Grand Opera Disc Records, (10-inch diameter) **\$2 Each**
14-inch Disc Records, - **\$2 Each**

All of the above records may be used on any Disc Graphophone. The larger records have greater volume, and are characterized by a delightful roundness and fulness of tone.

List of selections furnished upon application.

Record Cabinet No. 5

This cabinet is for disc records, and will accommodate one hundred of them.



Price, \$20.00

This Cabinet is made of dark oak highly polished and is ornamental in design. It has two shelves or racks which hold the records upright. It is a handsome piece of furniture.

Record Cabinet No. 4

Same as No. 5, but made of solid mahogany.

Price, \$25.00

Type AH Graphophone

Uses all flat records

Specifications

Double-spring Motor.
Very Elaborate Cabinet—piano finish (new design).
Analyzing Reproducer.
22-inch Horn, black, with polished brass bell, with metal elbow.
Ornamental, Detachable, Horn Supporting Arms.
100 Needles.
Two-part Needle Box.

PRICE, complete, as above, **\$30**

PRICE, equipped with 30-inch brass horn, with 16½ inch bell, otherwise as above, **\$40**

PRICE, equipped with 36-inch aluminum horn, otherwise as above, **\$45**



Type AU Graphophone

Uses all flat records

Specifications

Spring Motor.
Japanned Bed Plate.
Analyzing Reproducer.
16-inch Japanned Horn, with metal elbow.
Horn Supporting Arms.
100 Needles.
Two-part Needle Box.

PRICE, complete as above, **\$12**

PRICE, equipped with 16-inch Horn with polished brass bell, otherwise as above, **\$13.50**



Analyzing Reproducer for Disc Graphophones



COLUMBIA ANALYZING REPRODUCER

Reproducer bar pivoted on delicate points, practically eliminating friction.

Reveals tones hitherto indistinguishable.

Greatly increases volume and enriches quality

Price, \$5

Send \$3 and any disc reproducer and we will give you in exchange this newest improvement in talking machines.

The Analyzing Reproducer is actually one of the greatest improvements in talking machines. It must be heard to be appreciated.

Some of the advantages of these records are:

- 1st. A wonderful improvement in volume, in brilliancy and musical quality, and ABSOLUTE FREEDOM from HARSH, GRATING SOUNDS. The surface of the record is perfectly smooth. The records are operated at HIGH speed, and thus share in a fundamental principle of the Graphophone Grand.
- 2d. AN UNLIMITED PRODUCT. From one matrix as many records as desired can be made.
- 3d. ABSOLUTE UNIFORMITY OF PRODUCT, each record being exactly like every other record from the same matrix.
- 4th. MUCH GREATER WEARING CAPACITY. These records are intensely hard; they are the most durable in the world.

THE CALIFORNIA RAMBLERS

Reported by
JOHN STEINER

Woody Backensto sent me a tape copy of some 40 items he wanted Frank Cush to try his ear on. When Frank came to hear the material, I tried on him first a very early RAMBLERS' Vo 14384 - NOBODY LIED/ HOT LIPS which he guessed was the small band in its birth pains, before the lush days of the Ramblers' Inn. He guessed or thought he heard Jim Duff, sax and Kitchingman, banjo, and suggested the probable date of Oct.-Nov. 1922 which is in agreement with Stillwell's dating chart. Spencer Clark whom I visited only a few hours later could not amplify on this information, but suggested that I write to Herb Weil who was credited with an excellent memory as well as a continuing interest in the story of the Ramblers with whom he had played drums (see Paramount 201 THE NEW YORKERS). Herb replied as follows:

2/6/58

Dear John:

- - - I contacted W.T. "Ed" Kirkeby this morning. If anyone would know the score, he would. The California Ramblers were his babies right from the start - and that's how far back he went with me as we talked on the phone for a good 40 minutes.

It began back in the fall of 1920 in New York. Kirkeby had a little office in the old Roseland Building where he held sway as jack-of-all-angles to the musical trade. He handled orchestras, he had recording contracts, he held exclusive rights to sell certain musical instruments, he booked acts, and he owned a name. Into his office one day in the early fall of that year strode two lads fresh out of school and even fresher out of a summer job in Atlantic City. They were Jimmy Duff, saxophone player and Ray Kitchingman. The latter was searching for a good recording plectrum banjo and guess who was selling the famous Van Eps line of banjos? Well, they fell into talking about jobs and Kirkeby, always looking for new talent, decided to give these boys an audition.

He must have liked what he heard because he built a band around them. Thus it happened that the California Ramblers opened for the first time at Parkside Inn in Brooklyn. There was another sax man, also a trumpeter by the name of Floyd Baker, Joe Torres on string bass, a pianist named Sargent and a drummer and trombone. At once Kirkeby got recording dates with Aeolian and Emerson. For these dates they added Phil Napoleon, trumpet; a fellow named Pierce on recording tuba (string bass did not record well in the old horn-recording days) and Oscar Adler on violin. At about this time the band was heard at the Parkside by a B.F. Keith, the producer, who wanted to back Eva Shirley, his big star with a band - and thought this would be a fine nucleus. So men were added for this vaudeville stint. Oscar Adler fronted. The act opened right at the top, the Palace Theatre in New York (where Paul Whiteman had just closed) billed as "Eva Shirley and the California Ramblers". They got fine notices, and after a nice run they moved out onto the road.

Pertaining to the Backensto "California Ramblers" tapes submitted to John Steiner:

Frank Cush, in another aural auditioning and identification session, rendered the following information.

Personnel in order identified (not always as soloist)

Golden Gate Orch. - GG

California Ramblers - CR

Varsity 8 - V8

Little Ramblers - LR

record and master numbers according to Backensto, also his dates (some approximated from Stillwell's Chart)

Steppin' Out Grey Gull 1197 b (11452-C-1-2) GG c. Nov. 1923
Davis, Moore, Kitch. (probably full band of the period)

Remem'ring Co 49 (81362) Nov. 17 1923
reed duet probably Duff, Davis, Cush lead, Davis solo, Olson, solo Cush

Oh! Joe Ca 420 (627B3) V8 c. Dec 1923
Rollini, Davis or Duff?, Moore, Cusick (tenor)
Moore was playing first trumpet parts as well as hot solos at this time; soon Cush began to take almost all first chair parts

I Love The Girl Who Kisses Ca 507 V8 c. April 1924
Cush lead, whole band vocal, Moore, Davis, Cush lead

Why Did I Kiss That Girl Ca 516 (881E3) c. May 1924
Cush lead, Moore, Rollini, Davis, Moore

I'm Satisfied Beside That Sweetie Co 217 (140071-2) LR Sept 18, 1924
Moore, scat by Rollini, Brodsky and probably Davis, kazoo by King

Charleston Cabin Ca 577 (1067A2) V8 c. Nov 1924
Cush lead, Rollini (an outstanding solo), Moore, Olson

Then Ramblin' Blues Ca 605 (1143C2) V8 c. Dec. 1924
Moore, Davis, odd instrument unidentified, King kazoo, Rollini

Ramblin' Blues Pe 14309 (105482) c. Dec 1924
Cush lead, Moore, Kitch., Rollini in two registers, Moore, Davis

The two above are the same tune played quite differently. Composition was by Moore, arrangement by Brodsky, and promotion by Kirkeby. In some cases (as on the Pe) composer credit was Moore-Brodsky; in some cases as on the previous Ca item composer credit was Moore-Brodsky-Kirkeby.

Cheatin' On Me Ca 725 (1379B1) V8 c. May 1925
Cush lead, Davis, T. Dorsey, Fiddle probably Cornell student, trumpet solo not identified, might be Cush

Sadie Green Pe 14669 (106983-1) Ole Olson & his Orch. c. June 1925.
Probably a Kirkeby-Ramblers date. Rollini, Nichols, T. Dorsey, J. Dorsey

Fallin' Down Apex 8408-B (6188-2) CR c. Oct. 1925
Nichols, Gish, T.D., J.D. in break, Brillhart leads reeds, J.D. solo

Then I'll Be Happy Ha 71 (141306) Univ. 6 Nov. 24, 1925
Trumpet?, J.D., maybe Nichols on a very bad day

Ah Ha Everybody's 1046B (2073-3) GG c. April 1925
Brillhart lead, probably Cush trumpet (anyway somebody stiff), voc.?, Nichols, "hey, animal" shouted by Fellini.

I Love My Baby Co 524 (141343-2) LR Dec. 3, 1925
Maybe Cush, probably not Nichols, perhaps J.D., Brillhart? soprano, T.D.

Indigo Blues Pe 14530 (106346) 5 Birmingham Babies c. Dec. 1925
Brodsky, Roy Johnson, J.D., (Cush thinks he was on this but hears nothing positive)

Sweet Man Ca 797 (1615A3) V8 c. Dec. 1925
Again probably Roy Johnson who followed Nichols in group, either Pete Pimiglio or possibly Davis who returned about this time

Some Baby Pe 14648 (106506-1) 5 Birmingham Babies c Feb. 1926
(Cush thinks this date is wrong by many months, should be earlier)
Nichols, J.D., Rollini, Brodsky, King drums and kazoo

Some 6 weeks later through Duff and Kitchingman, Kirkeby learned of a plot by some of the others in the band to ditch him and take over for themselves. So he cancelled the bookings and fired all but the original two. Then in casting about for replacements and also someone to front the band, Kirkeby heard about Arthur Hand who was making something of a name up at a place on 96th St. & Broadway called Healey's -- where a fellow named Rollini was playing xylophone with him. Kirkeby offered Hand a partnership for fronting the band -- and thus it was that a brand new orchestra opened at Shanley's in Times Square late in 1920.

Bill Moore and then Frank Cush became the brass team along with Lloyd Olsen. Irving Brodsky became the pianist. Fred Cusick joined Jim Duff on saxophone. Fred Henry was the drummer, someone played bass, Adrian Rollini played xylophone and soprano sax and there was Hand and Kitchingman. By the time they moved to Post Lodge in Larchmont N.Y. in the summer of 1921, the bass player quit, and Kirkeby and talked Rollini into buying a bass sax -- figuring he'd be able to play it a little because he fooled around with the soprano. So a new sound was born!

Eventually that summer Henry the drummer decided to quit and move out of town; Stan King replaced him. And with that personnel the California Ramblers remained intact until 1923 when Jim Duff left and was replaced by Bobby Davis (now deceased).

In 1924 the band moved into its own home -- THE CALIFORNIA RAMBLERS INN on Pelham Road in the upper Bronx. Bobby Davis quit to become Jan Garber's partner in the Garber-Davis orchestra -- and he was replaced by a young bright-eyed lad from Yonkers named Arnold Brillhart. Mind you, all this time there were only two saxes (plus Rollini). However, late in the summer of '24 the boys put pressure on for the addition of a 3rd sax -- and got Jimmy Dorsey. At about this point Kitchingman decided he'd had it and quit to go into the aviation industry. He was replaced by Tom Fellini.

During the ensuing winter Red Nichols came in to replace Bill Moore. The following spring of 1925, Tommy Dorsey took Cle Olson's place on trombone -- and to a lot of us on the scene, HERE WAS ONE OF THE GREAT BANDS OF ALL TIMES.

You ask when I was with the band. It began unofficially in the summer of 1925 when Stan King took sick for a spell and they sent for me. I guess I lived in heaven with those guys for about 3 weeks -- and made a few records too. The following Spring I joined the band for real along with Jack Rusin, Roy Johnson, Abe Lincoln, Bobby Davis (who had returned) and others. Off and on, I'd say I was with the band until 1932.

Looking back today -- if anyone asked me -- I'd say my biggest kick in music was playing alongside Adrian Rollini and that big bass sax. He was simply tremendous. -- Herbert S. Weil
P.S. Jim Duff now lives back in Youngstown Ohio. Where is Kitchingman?

She Belongs To Me Co 704 (142462-3) CR July 20, 1926
Quealey is not Nichols, Davis, possibly Lincoln. "Probably made about time Rollini left for England" -- not true, Rollini on scene later.

Here I Am Pe 14648 (106912-1) GG c. Sept 1926
This one too is believed by Cush to be older (prior) than date indicates. Probably Nichols and Cush in brass team, Brillhart, J.D. alto, probably T.D.

Wait'll You See Ha 316 (142680-2) Univ. 6 Sept. 22, 1926
Davis, Lincoln, trumpet maybe Quealey (hard to sure about anybody on this)

It Takes A Good Woman Ha 316 (142900-2) Univ. 6 Nov. 1, 1926
Rollini, others uncertain, probably not Nichols

Me Too Pe 14691 (107008-2) GG c. Nov. 1926
Cush lead, Nichols, T.D., Brillhart on miniature sax, Nichols lead on last chor.

Leave My Baby Alone Pe 14794 (107435-1) GG c. March 1927
Joe Lafaro or Al Duffy, violin, trumpet unidentified *, J.D. or Pimiglio
* My guess Purvis

Above and following are probably the band after the return from a sad tour to Florida. Band was reorganized, hence sound and personnel not as familiar to Cush.

Pardon The Glove Co 992 (143723-2) CR March 29, 1927
Duffy, Rollini, Nichols or Quealey (fine bixian), probably Pimiglio

Play It Red Co 1103 (144444-2) LR July 8, 1927
Quealey or Purvis, pianist not Brodsky (but who?)

You're Just A Great Big Baby Doll Co 1574 (146439-3) CR
June 13, 1928
Cush lead and 1st solo (Harmon mnt), Ward Lay, bass, probably Duffy
By this date Rollini had left and was replaced by Lay

record research

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THE RARE



1925

CAMEO RECORD CATALOGUE

Cameo Records



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SALT AND PEPPER

(Exclusive Cameo Artists)

See Page 4



The old story told in a new way—the story of Cinderella—recited by Irving Fisher—with musical settings in four parts is entertaining and interesting—there are beautiful orchestra effects—which lend itself to the story of Cinderella—complete on two records.

K100 { Cinderella—Part I
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No. 3 { Boy Scout Bugle Calls. Part I Camp Bugler 50 cents
Boy Scout Bugle Calls. Part II Camp Bugler

DANCE

- | | | |
|-----|--|--|
| 634 | At The End Of A Winding Lane—Waltz | Paul Van Loan's Orchestra |
| | Nobody Loves You Like I Do—Fox Trot | Cameo Dance Orchestra |
| 616 | Dreamer Of Dreams—Waltz | Bob Haring's Orchestra |
| | When They Made You—Waltz | Paul Van Loan's Orchestra |
| 615 | Indian Love Call—Fox Trot | Bob Haring's Orchestra |
| | When You Send A Four-Leaf Clover To Me—Fox Trot | Paul Van Loan's Orchestra |
| 606 | Any Way The Wind Blows—Fox Trot | Broadway Broadcasters |
| | No One Knows What It's All About—Fox Trot | Varsity Eight |
| 605 | Me And The Boy Friend—Fox Trot | Statler Hotel Dance Orchestra (Buffalo, N. Y.) |
| | Them Ramblin' Blues—Fox Trot | Varsity Eight |
| 604 | All Alone—Waltz | Statler Hotel Dance Orchestra (Buffalo, N. Y.) |
| | Let My Home Be Your Home—Fox Trot | Arthur Lange's Orchestra |
| 603 | When I Was The Dandy And You Were The Belle—Fox Trot | Bob Haring's Orchestra |
| | That's Georgia—Fox Trot | Paul Van Loan's Orchestra |
| 601 | My Dream Girl—Waltz | Bob Haring's Orchestra |
| | Just One Arabian Night—Fox Trot | Arthur Lange's Orchestra |
| 600 | Rose Marie. From "Rose Marie" | Statler Hotel Dance Orchestra (Buffalo, N. Y.) |
| | No Other Girl—Fox Trot | Bob Haring's Orchestra |
| 599 | I Wonder What's Become Of Sally?—Waltz | Joe Basile and His Velodrome Orchestra |
| | Come On Over—Fox Trot | Arthur Lange's Orchestra |
| 598 | Sweet Little You—Fox Trot | Lou Gold's Orchestra |
| | Baby—What Is Your Name? | Henry Santrey's Cameo Orchestra |
| 594 | Come Back To Me—Waltz | Arthur Lange's Orchestra |
| | Morning (Won't You Ever Come 'Round) | Lou Gold's Orchestra |
| 593 | Susquehanna Home—Fox Trot | Arthur Lange's Orchestra |
| | She Loves Me—Fox Trot | Varsity Eight |
| 592 | I Want To Be Happy—Fox Trot | Arthur Lange's Orchestra |
| | Heart-Broken Rose—Fox Trot | Lou Gold's Orchestra |
| 591 | Go 'Long, Mule—Fox Trot-Vocal Dance | Bob Haring's Orchestra |
| | Where's My Sweetie Hiding?—Fox Trot | Paul Van Loan's Orchestra |
| 590 | Walla Walla. From "Flossie"—Fox Trot | Arthur Lange's Orchestra |
| | Sing A Little Song—Fox Trot | Arthur Lange's Orchestra |
| 589 | Follow The Swallow—Fox Trot | Arthur Lange's Orchestra |
| | Pretty As A Picture—Fox Trot | Bob Haring's Orchestra |
| 588 | Hard Hearted Hannah—Fox Trot | Varsity Eight |
| | Blue Eyed Sally | Henry Santrey & His Cameo Record Orchestra |
| 587 | Somebody Loves Me—Fox Trot | Arthur Lange's Orchestra |
| | In Shadowland—Waltz | Arthur Lange's Orchestra |
| 580 | Adoring You—Fox Trot | Arthur Lange's Orchestra |
| | I Can't Find A Name Sweet Enough For You | Varsity Eight |
| 579 | Where Is That Old Girl Of Mine—Fox Trot | Arthur Lange's Orchestra |
| | Bagdad—Fox Trot | Bob Haring's Orchestra |
| 578 | Put Away A Little Ray Of Golden Sunshine—Fox Trot | Arthur Lange's Orchestra |
| | Tired Of Dreaming—Fox Trot | Bob Haring's Orchestra |
| 577 | Charleston Cabin—Fox Trot | Varsity Eight |
| | Lonely Little Melody—Fox Trot | Arthur Lange's Orchestra |

STANDARD

- 689 The Old Rugged Cross—Male Quartette
Christ The Lord Is Risen Today—(Easter Hymn)—Male Quartette
- 688 Out Of The Dusk (To You)—Concert
Chanson Bohemienne—Concert
- 486 Rock Of Ages—Male Quartette
Onward Christian Soldiers
- 503 Beautiful Heaven—Waltz
Beautiful Night—Tango-Fox Trot
- 510 Poet And Peasant—Part I
Poet And Peasant—Part II
- 531 Swing Low, Sweet Chariot—Male Quartette
Deep River—Male Quartette
- 550 In Old Madrid—Tango
Carmen—Tango
- 610 A Talk With Santa Claus
Santa Claus At The North Pole
- 413 Christmas Eve At Grandma's
Yule-Tide Echoes
- 361 Macushia—Tenor Solo
Then You'll Remember Me—Tenor Solo
- 308 The Holy City—Tenor Solo
The Palms—Tenor Solo
- 411 The Rosary—Violin, Harp and Organ Acc.
Absent—Violin, Harp and Organ Acc.
- 240 Mother In Ireland—Tenor Solo
Mother Machree—Tenor Solo

MONOLOGUE

- 539 Cohen On The Radio—Comedy Monologue
Cohen Becomes A Citizen—Comedy Monologue

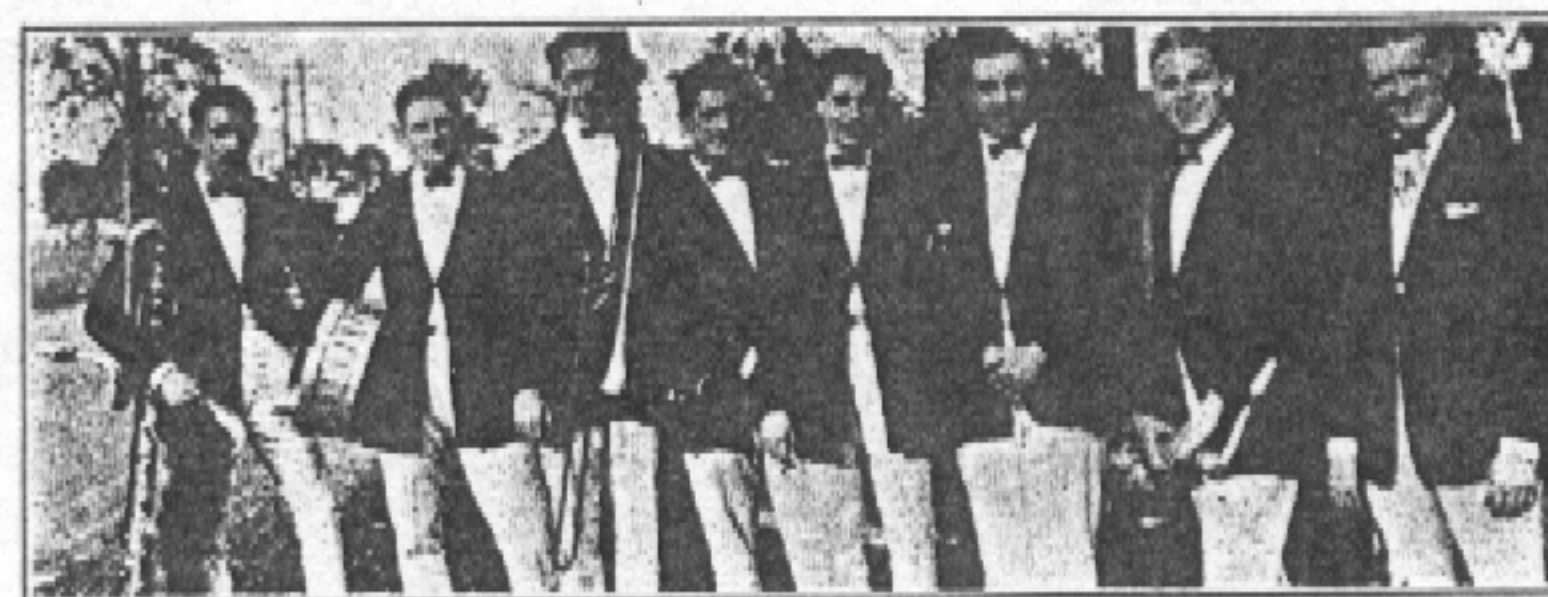
HAWAIIAN

- 228 Kawaihau—Waltz
Kilima Waltz
- 335 Hilo March—Hawaiian Duet
Mahina Malamalama—Hawaiian Duet
- 307 Waialima Waltz—Hawaiian Duet
Three O'Clock In The Morning
- 298 Ua Like No A Like—Hawaiian Duet
Honolulu March—Hawaiian Duet
- 288 One-Two-Three-Four—Hawaiian Duet
Aloha Oe—Hawaiian Duet
- 638 Sweet Lei Lehua
Maui Girl

VIOLIN SOLOS

- 465 Hymn To The Sun—Violin Solo
Song Of India—Violin Solo
- 362 Minuet In G—Violin Solo
Tambourin Chinois—Violin Solo
- 264 Serenade—Violin Solo
Souvenir—Violin Solo
- 472 Orientale—Violin Solo
Piano Acc.
Humoresque—Violin Solo
Piano Acc.

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THE VARSITY EIGHT

The Varsity Eight have a style all their own—perfect dance rhythm—and an abundance of character to all of their Records.

- 680 I Ain't Got Nobody To Love—Fox Trot
Ain't My Baby Grand?—Fox Trot
- 641 Doo Wacka Doo—Fox Trot
Happy (Watchin' All The Clouds Roll By)
- 646 Oh, Mabel!—Fox Trot
Easy Goin' Mama—Fox Trot
- 635 Those Panama Mamas Are Ruining Me—Fox Trot
How I Love That Girl—Fox Trot
- 633 Take Me—Fox Trot
Dear One—Fox Trot
- 632 I Want To See My Tennessee—Fox Trot
I'm Satisfied Beside That Sweetie O' Mine—Fox Trot
- 617 Tea For Two. From "No, No Nannette"—Fox Trot
Radio Lady O' Mine—Fox Trot
- 602 A New Kind Of Man—Fox Trot
I Never Care About To-morrow—Fox Trot
- 652 Let Me Be The First To Kiss You Good-Morning—Fox Trot
Oh Those Eyes—Fox Trot
- 678 Everybody Loves My Baby—Fox Trot
Alabama Bound—Fox Trot
- 679 Oh Lady Be Good—Fox Trot
Laughin' At You—Fox Trot
- 682 Bring Back Those Rock-A-Bye Baby Days—Fox Trot
Choo-Choo (I Gotta Hurry Home)—Fox Trot
- 642 The Only Only One (For Me)—Fox Trot
Lonely Me—Fox Trot
- 644 Tell Her In The Springtime—Fox Trot
Mandy Make Up Your Mind—Fox Trot
- 647 Oh, Joseph! From "Madame Pompadour"
Ev'rything You Do—Fox Trot
- 695 I Like Pie—I Like Cake But I Like You Best of All—Fox Trot
Vocal Refrain
The Doo Dab—Fox Trot

Page Three



MALIE AND LITTLE

MALIE & LITTLE: These popular song writers of "Jealous," "Because They All Love You," "Where's My Sweetie Hiding," "To Think I Thought So Much Of You," "Come On Over," and many others, are making wonderful Cameo Records as well as appearing over the leading broadcasting stations all over the country. Their entertainment is individual, and their continued popularity on Cameo Records is a foregone conclusion. They received over ten thousand telegrams in one night at their farewell performance on a Chicago broadcasting station, a short time ago.

- 596 Because They All Love You—Vocal
Let My Home Be Your Home
- 649 Come On Over—Tenor Solo. Piano Acc.
Baby—What Is Your Name?—Tenor Solo



LUCILLE HEGAMIN

Lucille Hegamin—the south's favorite—
cyclonic exponent of dark town melodies.

- 624 Hard Hearted Hannah—Vocal
Easy Goin' Mama—Vocal
- 494 Chattanooga Man—Vocal Blues
Rampart St. Blues—Vocal Blues
- 450 Always Be Careful Mamma—Vocal Blues
Reckless Daddy—Vocal Blues
- 433 Saint Louis Gai—Vocal Blues
Sam Jones Blues—Vocal Blues
- 397 Bleeding Hearted Blues
Sweet Papa Joe
- 381 Wanna Go South Again Blues
Down Hearted Blues

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DANCE

- 522 I'm All Broken Up Over You—Fox Trot
Somebody Stole My Gal—Fox Trot
- 697 Titina—Fox Trot
Mamie—Fox Trot
- 520 What'll I Do—Waltz
Jimminy Geel—Fox Trot
- 519 Colorado—Waltz
Song Of Love—Waltz
- 518 Blue Grass Blues—Fox Trot
I Wonder Who's Dancing With You Tonight—Fox Trot
- 517 Please—Fox Trot
Mr. Radio Man—Fox Trot
- 516 Why Did I Kiss That Girl?—Fox Trot
Mobile Blues—Fox Trot
- 514 When Dixie Stars Are Playing Peek-A-Boo
Life And Love Seem Sweeter After The Storm—Fox Trot
- 696 Listening—Waltz-Vocal Refrain
Swanee Butterfly—Fox Trot
- 508 You're In Love With Everyone—Fox Trot
From One Till Two—Fox Trot
- 506 Where The Lazy Daisies Grow—Fox Trot
Toodle Oo—Fox Trot
- 505 Hula Lou—Fox Trot
There's Nobody Else But You—Fox Trot
- 502 She Wouldn't Do (What I Asked Her To)—Fox Trot
Sunshine Of Mine—Fox Trot
- 500 I Love My Chili Bom Bom—Fox Trot
Down On The Farm—Fox Trot
- 499 Song Of The South—Fox Trot
The One I Love—Fox Trot
- 498 Sobbin' Blues—Fox Trot
Mean Blues—Fox Trot
- 497 California—Here I Come—Fox Trot
I'm Going South—Fox Trot
- 493 You're In Kentucky Sure As You're Born—Fox Trot
Skip Along—Fox Trot
- 693 At The End Of The Road—Fox Trot
Moon Of Waikiki—Waltz with Bells
- 483 When Lights Are Low—Waltz
Poor Little You—Fox Trot
- 698 When I Think Of You—Fox Trot
Nola—Fox Trot with Piano Solo
- 480 Say It With A Ukulele—Fox Trot
Twelve O'Clock At Night—Fox Trot
- 694 Show Me The Way—Fox Trot
No One—Fox Trot

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PIANO - ROLLOGRAPHY EDISONIA

THOMAS WALLER ROLLOGRAPHY compiled by Mike Montgomery

This is a rollography, compiled from all available information as of 13, May 1958, of piano rolls played by Thomas Waller during the four-year period 1923-1927. We know of 19 QRS rolls and just 2 Standard Play-a-Rolls. All rolls shown below are QRS unless they are indicated as Standard (see August 1924).

- | | |
|--|--|
| <p><u>March 1923</u></p> <p>* 2149 Got To Cool My Doggies Now ✓</p> <p><u>MAY 1923</u></p> <p>* 2213 Laughin' Cryin' Blues ✓</p> <p><u>June 1923</u></p> <p>* 2245 Your Time Now ✓</p> <p>* 2256 Snakes Hips ✓</p> <p><u>July 1923</u></p> <p>* 2270 'Taint Nobody's Business If I Do ✓</p> <p>* 2286 Papa Better Watch Your Step ✓</p> <p><u>August 1923</u></p> <p>* 2304 Haitian Blues</p> <p>* 2322 Mamma's Got the Blues</p> <p>2331 Midnight Blues</p> <p><u>September 1923</u></p> <p>* 2363 Last Go Round Blues</p> <p><u>June 1924</u></p> <p>* 2661 Clearing House Blues</p> <p>* 2670 Jail House Blues</p> <p>2708 Do It, Mr. So-and-so</p> <p>2711 Don't Try To Take My Man Away ✓</p> <p><u>August 1924 (Standard Play-a-Roll)</u></p> <p>** 0677 A New Kind Of Man With A New Kind Of Love For Me (Standard) ✓</p> <p>(#) West Indies Blues (Standard)</p> | <p>Rolls with one asterik (*) are in the Montgomery Collection</p> <p>Rolls with two asterisks (**) are in other collections.</p> <p>Rolls unmarked have not been located.</p> <p>Rolls appearing with a check after the title were transcribed to a 12" Riverside LP 12-103</p> <p><u>February 1926</u></p> <p>** 2252 Squeeze Me ✓</p> <p><u>March 1926</u></p> <p>** 3377 18th Street Strut ✓</p> <p><u>March 1927</u></p> <p>3818 If I Could Be With You (With James P. Johnson)</p> <p><u>August 1927</u></p> <p>* 3917 Nobody But My Baby ✓</p> <p>(#) I'm Coming Virginia</p> <p>Notes: (#) indicates that the QRS and Standard Play-a-Roll numbers are not available at this writing</p> |
|--|--|

"FATS" WALLER ROLLOGRAPHY

Following is a list of most of the rolls produced by QRS in the 1930s and early 1940s marked "Played by 'Fats' Waller". These rolls were all made by J. Lawrence Cook, who arranged them to sound like Fats' own playing. Cook was able to do this because he had edited Fats' genuine hand-played rolls during the 1920's. Waller was impressed and pleased to hear how Cook was able to imitate his style and gave permission to have his name used on the rolls, a courtesy agreement only. After Waller's death in 1943 the Waller Estate ended the agreement and withdrew the privilege of using the Waller name. Rolls produced from that time on say "Played by J. Lawrence Cook" which was correct from the beginning. This explains why some rolls are found with Cook's name, others with Waller's name. In fact, these rolls are not hand-played at all. They are Waller arrangements, arranged by Cook and cut into the rolls. Cook's fame is as an arranger, not as a performer.

- | | |
|--|---|
| <p>561 After You've Gone</p> <p>1001 St. Louis Blues - New arrangement</p> <p>1041 When My Baby Smiles At Me</p> <p>3293 I Ain't Got Nobody</p> <p>6154 Rosetta (two versions exist of this)</p> <p>6155 Your Feet's Too Big - Blues</p> <p>6156 No Swingin' In Here - Blues</p> <p>6233 Basin Street Blues</p> <p>6327 It's A Sin To Tell A Lie (Imperial 0869)</p> <p>6343 Christopher Columbus - A Rhythm Cocktail</p> <p>6419 Honeysuckle Rose</p> <p>6583 I Can't Break the Habit of You</p> <p>6589 Mr. Ghost Goes To Town</p> <p>6746 The Big Apple</p> <p>6776 The Dipsy Doodle</p> <p>6884 Sophisticated Swing</p> <p>6885 The Flat Foot Floogie</p> <p>6896 A Tisket, A Tasket</p> <p>7044 'Taint What You Do</p> <p>7056 Well All Right</p> | <p>7090 The Jumpin' Jive</p> <p>7138 Peach Tree Strut</p> <p>7233 W P A</p> <p>7270 Stop Pretending</p> <p>7290 Crosstown</p> <p>7308 Maple Leaf Rag</p> <p>7319 Rhumbaogie</p> <p>7324 Beat Me Daddy (Eight to the Bar)</p> <p>7343 Five O'Clock Whistle</p> <p>7368 Scrub Me, Mama (With A Boogie Beat)</p> <p>7383 Java Jive</p> <p>7483 Boogie Woogie Piggie</p> <p>7489 All That Meat And No Potatoes</p> <p>7729 Fat Meat is Good Meat</p> <p>7739 Cow Cow Boogie</p> <p>7759 Mad About Him (Sad About Him) Blues</p> <p>7760 Mister Five By Five</p> |
|--|---|

Our charming cover girl is Miss Adrienne Coffield, blossoming young actress, who is at present engaged in summer stock.

By
RAY WILE

The Deakins catalogs

Deakins, Duane D. Cylinder records: a description of the numbering systems, physical appearance and other aspects of cylinder records made by the major American companies, with brief remarks about the earliest American companies and foreign record manufacturers. The Author, 1956. Out of print - to be reissued shortly.

Grattelo, Thomas and Deakins, Duane D. Comprehensive cylinder record index, part 1 - Edison Amberol records. Duane D. Deakins, 1956. Out of print.

Deakins, Duane D. with the assistance of Thomas Grattelo and Elizabeth Deakins. Comprehensive cylinder record index, part 11 - Edison standard records. Duane D. Deakins, 1957. In print.

All of these are available from Duane D. Deakins, 1057 Paloma, Stockton, Calif.

These publications are the first installments of what Dr. Deakins hopes to make a comprehensive listing of all cylinder record production in the United States. If the above are samples of what Dr. Deakins is to produce, we shall finally have our cylinder record catalog that so many of us have been waiting for.

Dr. Deakins has done a fantastic job of research and the present sections are apparently complete up to the change over to the Blue Amberols. Incidentally there has been no attempt to separate or categorize any of the material so that the catalog is equally valuable to popular, personality, standard or opera collectors. It is the first real record catalog to include such a complete range.

Perhaps the finest piece of work is contained in the descriptions of the cylinder companies and the characteristics of their records and numbering systems. Dr. Deakins admits that it is frankly a preliminary effort and that he hopes to issue revised and amplified editions in the future.

With as fine a piece of work as this there is little to do but describe it and one is hard put to describe alphabetical and numerical listings.

I frankly am ashamed that I have not had an opportunity to examine and support Dr. Deakins' work prior to this issue. I hope that he will obtain the collector support that he so well deserves. It would be a tragedy to have this effort join Ben Lebow's American Record Index and Orin Blackstone's Index to Jazz as indexes that should have been published but that had to suspend because of lack of collector support.

ATTENTION

We are happy to report that the long-awaited Edison Issue has been finally completed and being made ready for publication.



HISTORY SPEAKS THROUGH PHONOGRAPH RECORDS



The phonograph record, "a speaking manuscript" with its everlasting authenticity, is history captured.

As the years roll on, the phonograph record establishes itself as an important recorded document about an era gone by. Record Research has selected rare choice reports about these historical records and their artists. It is herewith that we present another installment of: "History Speaks Through Phonograph Records."

July 15, 1923

ONLY RECORD BY SAVOY AND BRENNAN

In view of the tragic death recently of Bert Savoy, of the popular vaudeville team of Savoy and Brennan, who was struck by lightning recently while bathing at Long Beach, it is interesting to learn that the Aeolian Co. has the only record made by that team.

"You Don't Know The Half Of It" "You Must Come Over" from Greenwich Village Follies. Recorded exclusively for Vocalion Red Records. These dialogues which have made millions laugh are so faithful in their brilliant, true-to-life quality that it is like having an encore of this act full of side-splitting satire.

Feb. 15, 1923

WILL ROGERS ON VICTOR RECORDS

Will Rogers who has won his way into the front rank as an after-dinner speaker, apart from his histrionic ability and his SKILL as a manipulator of the lariat has signed a five years' contract with the Victor Talking Machine Co. to make original recordings of his monologues. Mr. Rogers has won a large measure of favor by the originality of his talks and his ability to satirize the weak spots in organizations as well as in human beings, hence the fact that he will soon be heard through the medium of the Victor record will add immensely to his popularity and give him a national audience.

March 15, 1923

First Victor record by Will Rogers, popular comedian of the "Ziegfeld Follies" to be placed on sale March 15. The record is double-sided, one side bearing a monologue on "A New Slant" and the other, "Timely Topics."

Jan. 15, 1922

Aug. 15, 1923

AIMÉE SEMPLE McPHERSON, famous woman evangelist of Los Angeles, California recently put the talking machine to a new use by making the first of a series of records of sermons. It is announced that there will be records of twenty sermonettes in all.

Jan. 29, 1921

ISOTHERN AND MARLOWE VICTOR RECORDS

First Sothern & Marlowe records are out; They present the balcony scene from "Romeo And Juliet" in two parts. These are the first records ever made by these artists. These records originally designed for educational purposes will have a much wider appeal. An added embellishment is heard in the echoes of the revellers departing from the Capulet ball and the interpolation of a bit of the Gounod opera music of the same scene.



Sothorn and Marlowe

AL HERMAN ON COLUMBIA

The Columbia Graphophone Co. announced recently that Al Herman, well known musical comedy and vaudeville star, has been signed as an exclusive Columbia artist. Al Herman is popular among theatre-goers throughout the country, as for many years he was a headliner on the Keith

circuit and for several seasons was the star comedian in the "Greenwich Village Follies." He recently signed a contract to tour the country on the Keith circuit as a headline act.

Aug 15, 1923

WILLIAM JENNINGS BRYAN, "The Great Commoner," and regarded as one of the great orators of the day and former Secretary of State makes four records for Starr Piano Co.- To be released at an early date. Three of the records are of religious character and one of the patriotic type.

The first record by Mr. Bryan is of his well-known speech on "The Ideal Republic" and is backed up by the "National Emblem March," played by the Gennett Military Band. The second record is of his speech "Immortality," backed up by the hymn "The Virgin Birth"; the third, a recitation of the Lord's Prayer to musical accompaniment, backed up by "Nearer My God To Thee," sung by the Westminster Quartet, and the fourth, a recital of the Twenty third Psalm, with a rendition of "Lead, Kindly Light" on the other side.

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PICTORIAL PHONOGRAPHIANA

Number 3

G. BETTINI, Proprietor

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TO PHONOGRAPHS

New York, Dec. 16th, 1901



Sh

BLUES IN REVIEW

by JARRY HANSEN

JIMMY REED - Veejay 253
87 SIGNALS OF LOVE
85 HONEST I DO

Another slow-blues record from the dependable Jimmy Reed. HONEST I DO is probably the most commercial record he has ever made; the material is a rather inconsequential little hymn of adoration and pleading in harmonies rather new to Southern blues. On SIGNALS OF LOVE he does a more conventional lowdown blues; he fails to reach the heights of his last two records, LITTLE RAIN and THE SUN IS SHINING, but he does an excellent job as always.

LITTLE WALTER - Checker 867
87 BOOM BOOM OUT GOES THE LIGHTS
82 TEMPERATURE

BOOM BOOM, judging by the master number (7968) was recorded at the early 1956 session which produced WHO and IT AIN'T RIGHT paired on Checker 833. Like these two sides, the present number carries extremely fervent singing and gorgeously swinging instrumental work on harmonica and guitar; the only thing keeping the side from a higher rating is the fact that the song he sings is childish, to say the least, and certainly does not lend itself to blues singing. TEMPERATURE carries a current master number (8525). It is a slow blues; like its plattermate the lyrics are in the novelty vein (My baby gives me high temperature). The band swings along very nicely, and LW sings fervently, but this song doesn't quite lend itself either.

CHUCK BERRY - Chess 1671
80 BLUE FEELING
43 ROCK AND ROLL MUSIC

ROCK & ROLL MUSIC is what the title implies and nothing more; and it is destined for national success. But the slow-blues instrumental on the reverse side is not at all bad. Chuck Berry is one of the best guitar technicians in the blues field, and he also manages to say something worthwhile. Stringing along with him is a swingy rhythm section with a prominent piano.

LIGHTNIN' SLIM - Excello 8107
90 LOVE ME MAMA
85 I'M A ROLLIN' STONE

Lightnin' Slim does not try to do anything that hasn't been done before, but he always does it well. His newest release combines a medium-tempo and a slow blues, both with real swampy sound. He sings both numbers very well, with sincere feeling and absolutely no hint of soupy commercialism. On LOVE ME MAMA the band kicks up a terrific swing.

JOHN LEE HOOKER - Veejay 255
91 LITTLE WHEEL
85 ROSIE MAE

The big voice of Veejay comes through with another mighty coupling, with buckets of swing and passion that could move a mountain. LITTLE WHEEL is a driving medium-paced blues with a nice lyric (Let me be your little wheel, baby, till your big wheel come). Again Hooker comes in at the wrong time, and jumbles his

lyrics on these two sides (especially ROSIE MAE); but the drive and passion are supreme, giving us the very best in blues.

FLOYD DIXON - Checker 857
87 ALARM CLOCK BLUES
79 I'M ASHAMED OF MYSELF

The first note in ALARM CLOCK BLUES is performed, suitably enough, by a jangling alarm clock. The alarm clock rings and Floyd's baby is gone and he's got to find her. With a really blue electric guitar and a competent instrumental group, Floyd weaves a very competent city blues. On the reverse side he does a rocking novelty with a bigger band.

JIMMY ROGERS - Chess 1643
91 WALKING BY MYSELF
86 IF IT AIN'T ME

Rogers is one of the best performers on records today. He has a good voice; he goes at the blues from an intelligent angle. Every record he does is perfectly formed; he never bungles lyrics or falls out of the meter. More important, his voice and his talented instrumental group are perfectly coordinated. These are two medium-tempo sides; WALKING BY MYSELF has a very good tune. The rating might be even higher but for the fact that technically, the recording is absolutely miserable and does injustice to the music.

Note: Number appearing to the left of the title (85 - Honest I Do) is a rating evaluation of the recording. The highest rating is 100.

SENSATION

RECORDS compiled by Rotante

NOTES: Lowest numerical I have listed is Sensation 16 and the highest being Sensation 39. On 6/19/48, King Acquired 64 Sensation masters highlighted by 4 sides of Todd Rhodes. Also in the package are Lord Nelson, Milt Jackson, Russell Jacquet, Doc Wiley & others. Modern also bought from Sensation pool -Rotante

- | | | | |
|-------------------------------|-------------------------------|-------------------------------------|------------------------------------|
| 16 Todd Rhodes & His Toddlers | - Page Boy Shuffle (B 7094) | 28 T. J. Fowler Orch. | - Midnight Clipper Pt. 1 (B 1794) |
| | - Teardrops (B 7095) | | - Midnight Clipper Pt. 2 (B 1795) |
| 17 Wild Bill Moore | - Football Boogie | 29 Todd Rhodes & His Toddlers | - Comin' Home (B 8026) |
| | - Blue Journey | | - I'm Just A Fool In Love (B 8025) |
| 18 Jack Surrell Trio | - Detroit Boogie (4031B) | 30 John Lee Hooker | - Goin' On Hiway 51 (B 8018) |
| | - Solitude (B 7074) | | - Let Your Daddy Ride (B 8017) |
| 19 Milt Jackson All Stars | - Bobin' With Robin (4001B) | 31 Todd Rhodes & His Toddlers | - Rhapsody In Blue Pt. 1 (B 8023) |
| | - Autumn Breeze (4002B) | | - Rhapsody In Blue Pt. 2 (B 8024) |
| 20 Todd Rhodes & His Toddlers | - Midnight Session (B 7098) | 32 Todd Rhodes with Kitty Stevenson | - It Couldn't Be True (B 8032) |
| | - Moonlight Blues (B 7099) | | - It Ain't Right (B 8031) |
| 21 John Lee Hooker | - Burnin' Hill (B 7040) | 33 John Lee Hooker | - Decoration Day Blues (B 8036) |
| | - Miss Sadie Mae (B 7054) | | - My Baby's Got Something (B 8035) |
| 22 The Noc-Tunes (vo. group) | - I Feel For You (B 8002) | 34 John Lee Hooker | - Boogie Chillen #2 (B 8037) |
| | - Lazy Daisy (B 8003) | | - Miss Eloise (B 7039) |
| 23 Andrew Dunham (vo & gu) | - Sweet Lucy | 35 John Surrell Trio | - I'm In Love |
| | - Hattie Mae | | - I Love You |
| 24 Doc Wiley Trio | - Track # 19 (V 1933) | 36 T. J. Fowler | - Hot Sauce |
| | - Wild Cat Boogie (V 1934) | | - Blue Lullaby |
| 25 Todd Rhodes & His Toddlers | - Anitra's Jump (V 1892) | 37 Kitty Stevenson | - Make It Good |
| | - Lonely Echoes (V 1883) | | - That's The Guy For Me |
| 26 John Lee Hooker | - Canal Street Blues (B 8012) | 38 (no information) | |
| | - Huckle Lip Baby (B 8014) | 39 Todd Rhodes & His Toddlers | - Belle Isle Boogie (B 8044) |
| 27 Vocalaires | - The Preacher & The Bear | | - Looky Floot (B 8046) |
| | - Swing Low Sweet Chariot | | |

CONTINENTAL JAZZ DISCOLOGY

A JOURNAL DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN RECORDED JAZZ WITH SPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY

HAROLD FLAKSER

PART II

NOTES ON THE ULTRAPHONE VOCAL RECORDINGS OF DJANGO REINHARDT

SECTION B: The BRUCE BOYCE/DJANGO REINHARDT Recording Conclusion

Of all the UL(F) vocal issues as by Pierre Lord, Nane Cholet and Bruce Boyce, whereon the presence of Django Reinhardt has been definitively established, the solitary issue by the latter artist must certainly rank as the most anemic in point of view of discographical documentation. Whilst the data relating to the UL(F) recordings of Lord/Django Reinhardt and by N. Cholet/Django Reinhardt were undocumented as to certain specificities, the fact Reinhardt DID record with these two vocalists was at least adverted to, if only in passing, in Delaunay's pre-War HOT DISCOGRAPHY(1938 Ed.). The first inkling of Reinhardt's participation in the UL(F)-recorded vocal efforts of a what had hitherto been a completely unlisted artist, was contained in JAZZ HOT, No. 15, published in 1947. The details given are correct insofar as they go; but, the ground covered is woefully incomplete. Given, are the following data: 1) year of recording; (2) personnel & instrumentation for the title listed & (3) label & catalogue release number. Listed under the year, "1935", the details are given as follows:

BRUCE BOYCE (co), acc. par STEPHANE GRAPPELLE (p);
DJANGO REINHARDT (g).
RUN MARY RUN UI AP 1567

The second discographical compilation to advert to this recording was JAZZ DIRECTORY, Volume I (Fordingbridge, Hampshire: The Delphic Press, July, 1949), (p. 133), which source supplied incomplete data identical to the earlier published JAZZ HOT listing of this recording, an additional datum being furnished in the form of the recording location, viz., "Paris."

The third reference made concerning the Bruce Boyce/Django Reinhardt UL(F) recording is contained in Delaunay's 1954 compilation, DJANGO REINHARDT: SOUVENIRS. The accompanying details are identical to the data supplied in the two earlier published references, with two important differences: Firstly, the recording is properly placed in chronological sequence, i.e., between, Oct. 21, 1935 and Nov. 25, 1935. And, secondly, an entirely new element is introduced, this being the 'discovery', of an additional (i.e., a second) title, the listing somewhat vaguely implying a co-extensiveness of the two titles with a singularly-allocated matrix number. This listing is given as follows:

Run Mary Run/Oh Didn't It Rain

Omitted from this listing is the all-important matrix number; and, implied in the accompanying personnel and instrumentation details, such as they are given, is the identicalness of same for each of the two titles rendered. Taking these points, seriatim, it would, perhaps, be best to supply, first, the datum for the omitted matrix number. The matrix number, as is seen between the label & the run-off groove, is given as follows: P. 77574-1.

It may be confirmed the two titles, as per Delaunay's 1954 compilation, are, in actual fact, coextensive with the foregoing newly-supplied matrix number. So much for the matrix number itself.

Next in the scheme of things, it behooves this discographer to supply the data as per the label listing. Titles* are given as follows:

a) RUN, MARY, RUN - b) OH, DIDN'T IT RAIN

NOTE: *A further note on the titles would be in order:

Although, these two titles are, in a technical sense, coextensive with one matrix, the 'b)' title is, in effect, separated from the 'a)' track by a wide soundless groove in the analagous manner of a microgrooved two-track EP.

We now come to what is probably the most important aspect of this side, viz., the personnel & instrumentation. In respect to these data, the label supplies only the artistic credits, sans accompanying instrumentation, as follows:

Chantes par BRUCE BOYCE

avec acc. par S. GRAPPELLE & D. REINHARDT

-- the perspective listener being supposedly expected to divine the instrumentation from an aural auditioning. And, on aural auditioning only two instruments are in evidence, accompanying vocalist, Bruce Boyce, these being piano, played by Stephane Grappelly and guitar, played by Django Reinhardt.

In actual fact, the prima facie label data in respect to personnel, is not, in all respects, borne out from the frame of reference of a dichotomized aural auditioning of the two titles viewed as two distinct and separate efforts, which, in effect, they are, the fact both titles having been coextensively incorporated into one matrix, notwithstanding. It need not necessarily follow that the personnels & instrumentations must, in all instances, be identical for each of two tunes that happen to be coextensive with one matrix.

This discographer does, in fact, find, the accompanying personnels to be not identical to each other, in the proper discographical manner of speaking.

The foregoing references in this article all stand correct in their ascription of Stephane Grappelly (p) and Django Reinhardt(g) as the accompanying instrumentalists on the title corresponding to the 'a)' tune. Thus, the only points remaining to be dealt-with, are the personnel & instrumentation data for the 'b)' title.

Details, via an aural auditioning, of the 'b)' title (b) OH, DIDN'T IT RAIN), are:

Bruce Boyce - vel.

--accompanied by Stephane Grappelly - p;

--with Django Reinhardt - incidental g*

NOTE: *The term 'incidental' is used for lack of a more adequately descriptive word. To state Reinhardt plays incidentally, is to ludicrously overstate his role as a participant, his entire contributory effort, to this title, resolving itself into a virtually indistinct tertium quid blending of, at most, three notes, with Grappelly's vigorous piano. Except for this 'effort', of approximately 2+ seconds' duration, Reinhardt's guitar is completely still, there being no aural evidence of any accompaniment whatsoever by any instrument other than piano.

One further note re the recording date: In PART I of this article, the period of recording was given as, "ca., late October, 1935." This discographer is now of the opinion that this session may have taken place as late as, ca., early, Nov., 1935.

To recapitulate, then, an amalgamation of all the foregoing data for this recording, would give us the following:

BRUCE BOYCE - vel

Paris, ca., late, Oct. - ca., early, Nov., 1935

acc. by: Stephane Grappelly - p; Django Reinhardt -g
P 77574-1 a) RUN, MARY, RUN/

acc. by Stephane Grappelly - p;
-- with Django Reinhardt - incidental g
- b) OH, DIDN'T IT RAIN

UI(F) AP 1567

END

Address all inquiries to:

Harold Flakser, 8100-Bay Parkway, Brooklyn 14, New York
U. S. A.

SMALL CHANGE

* By WOODY BACKENSTO *

Red Nichols is well-known for his mastery of the cornet, but few realize that he has also composed a number of tunes. Below is a list of tunes he composed as well as examples of these tunes on phonograph records:

Year	Title	Composers
1926	"That's No Bargain" - Br 3407 by RED NICHOLS AND HIS FIVE PENNIES	Red Nichols
1926	"Plenty Off Center" - Pat 36492 by WE THREE	Red Nichols
1926	"Trumpet Sobs" - Pe 14645 by WE THREE	Red Nichols
1926	"Nervous Charlie Stomp" - Ba 1800 by JOE CANDULLO & HIS EVERGLADES ORCH.	Red Nichols & George Crozier
1926	"Hangover" - Pe 14600 by THE RED HEADS (arranged by Artie Schutt)	Red Nichols & Miff Mole
1926	"Get A Load of This" - PatA 11347 by THE RED HEADS	Red Nichols & Eddie Lang
1926	"Get With" - PatA 11347 by THE RED HEADS	Red Nichols
1927	"Sugar" - Vi 21056 by RED NICHOLS' STOMPERS (Ager, listed as composer on label, was the publisher)	Nichols, Jack Yellen & Frank Crum
1927	"Five Pennies" - Co 1229 by the CHARLESTON CHASERS	Red Nichols
1930	"Bug-a-Boo" - Br 6058 by RED NICHOLS & FIVE PENNIES	Red Nichols
1931	"Get Cannibal" - Br 6219 by RED NICHOLS & FIVE PENNIES (Weems, listed as composer on label, had nothing to do with writing this tune)	Red Nichols & Phil Dooley
1931	"Junk Man's Blues" - Br 6219 by RED NICHOLS & FIVE PENNIES	Red Nichols & Phil Dooley
1939	"The Parade of the 'Pennies'" - BB 10360 by RED NICHOLS & HIS PENNIES	Red Nichols & Billy Maxted
1939	"Let Me Dream" - BB 10683 by RED NICHOLS & FIVE PENNIES (Nichols does not get credit on label; Red asked that Bill Darnell be listed as composer in his place)	Red Nichols & Billy Maxted
1940	"Overnight Hop" - OK 5648 by RED NICHOLS ORCHESTRA	Red Nichols & Billy Maxted
1940	"Meet Miss 8 Beat" - OK 5648 by RED NICHOLS ORCHESTRA	Red Nichols & Billy Maxted
1940	"Lowland Blues" - OK 5676 by RED NICHOLS ORCHESTRA	Red Nichols & Harry Jaeger
1950	"Walk With a Wiggle" - Vi 20-3723 by PHIL HARRIS & HIS DIXIELAND SYNCOPIATORS	Red Nichols & By Dunham
1955	"Bugler's Lament" - Cap F 3278 by RED NICHOLS & HIS ORCHESTRA	Red Nichols & Bob Hammack
1956	"Blues at Midnight" - Cap T 775 by RED NICHOLS & HIS PENNIES	Red Nichols & Heinie Beau

Red Nichols had nothing to do with writing the tune "Hurricane" as would be implied by the labels on Pat 36536 by THE RED HEADS and on Br 3550 by RED NICHOLS & PENNIES. Paul Mertz, the composer of the tune, is listed correctly on the issues of this tune by the SIX HOTSPOTS. It may be worthy to note that no composer credit is listed for this tune on Br 3550.

Attention Capitol Records, Inc.: Look over this list of fine tunes. Everybody else is doing it; why not an LP entitled, "Red Nichols Plays Red Nichols"?

REMINISCENCE IN TEMPO

* By FRANK KELLY *

MARIA CALLAS was born, and reared in the Washington Heights section of NYC - her father owned, and operated a pharmacy in that section of NYC - now a druggist in a local hospital. Maria's family name is Cologeropoulos - is of Greek extraction. BEN BERNIE's real name is Bernard Ancelwitz.....GEORGE BURNS' real name is Net Birnbaum.....FRANK CRUMIT graduated from Culver Military Academy, and Ohio U. School of Electrical Engineering.....GOODMAN (Easy Aces) ACE's real name is A.C. Eskowitz.....SKINNAY KENNIS played drums and trumpet...SAMMY KAYE allegedly mastered the banjo, guitar, sax, clarinet, trumpet, violin and arranges.....EDWARD BRITT (TED) BUSING hails from Denning N.M., has been a policeman, actor, M.C., soldier, football announcer at NYC's WHN and CBS. Was sports announcer as early as Dec. 1925. You'll be sad to hear that Ted nowadays has had brain operations and he is subjected to temporary loss of sight and speech...VAUGHN MONROE attended Carnegie Tech and New England Conservatory. Played trumpet with Larry Funk, Jack Marshard and Austin Wylie. Owns and operates "The Meadows" nite club out of Boston...GERTRUDE NELSEN plays OK piano, has reddish brown hair, 5 ft. 4", but looks tall.....LANNY ROSS' father was a noted Shakespearean actor, and his mother was Anna Pavlova's accompanist...ORRIN TUCKER attended N. Western & N. Central College, pre-med. Gus Edwards hired his 9 piece band...GEORGE LIBERACE played fiddle with O. Tucker (also mgr.), Lang Thompson and currently has a talent booking office in L.A.....FRED WARING's first band was called the Pen Boys. TOM WARING (piano & vocalist - once with Fred's band, later vocalist and pianist over Cleveland's WTAM) currently operates a gift shop at Fred's resort hotel in Delaware Water Gap, Pa.....FRED WARING, Jr. has a band which Bob Jenney (trom) played with in recent years, now with Fred Sr's band.....SAINT SAKENS was a genius at the age of 5, played opera scores at 6, also composed and won 1st organ prize at that age.....TED WEEMS real name is Wilfred Theodore Weymus. Ted (trom) and brother, Art (tpt) once blew with Earl Fuller and the Mason-Dixon Orch (a Paul Specht unit). Art Jarret once played guitar, banjo and trombone and sang with Weems. Others with Weems were Joe Haymes, 2nd piano & arranger; Rosie McHargue, reeds; Andy Secrist, hot tpt; Pete Beilman, hot trom; Dudley Fosdick, hot Mallophone; Dusty Rhodes, dms; Jack O'Brien, piano etc. LOU RAPP (BARRY WOOD) played reeds in the 20s with his brother, Barney Rapp's Band. In the 30s he was an NBC staffman and he played and sang with Abe Lyman's band.....Recall ABE LYMAN's big hot band (1941) at Brooklyn's Fox Theatre. RUDY VALLEE and CHARLIE LAVIS bands were across the street at the Brooklyn Paramount. Rudy was just like his records and Davis was an entertaining band....EZELL WATSON (Watson's Bellhops) was playing reeds with Davis there.

JAZZ PANORAMA-1922(Continued from p. 3)
 sung by herself featured on her vaudeville tours and she has recorded same "MAMIE SMITH" Blues for Okeh. (Oct. 1922) ... FLORENCE MILLS with Lew Leslie's 'Plantation Revue' at Winter Garden, 50th Street and Broadway, N.Y.C. feature in addition to Miss Mills are Will Voderly Orch. with Johnny Dunn, cornet; Shelton Brooks; Edith Wilson, blues singer (Oct. 28, 1922) ... MAMIE SMITH at Loew's Theatre in Ontario Canada (10/28/22)... For \$1.00 admission at the Hotel Pennsylvania in N.Y.C. sponsored by the Talking Machine Men Inc. you could have seen and heard the following dance aggregations: All Star Trio, Benny Kreuger Orch., Club Royal Orch., Original Dixieland Jazz Band, Happy Six, Isham Jones Orch., Markels Orch., Paul Whiteman, Ray Miller Orch., Ted Lewis Orch., Vincent Lopez Orch. and Yerkes Flotilla Orch. (Oct. 30, 1922) (Wonder if they all showed up!!) ... Paul Specht musician, FRANK GUARENTE, returns from Europe. Guarente, Specht's cornetist, arrived on the S/S "Conterosso" from Europe, where he had been engaged in furthering the interests of the Specht's Orchestra. Guarente is a celebrated concert cornetist having been featured soloist with "Creatore Band" as well as the latter's assistant director. He will make his headquarters at 1591 Broadway and will rejoin the original Paul Specht orch for vaudeville and cafe engagements as well as engage in Columbia recordings... (Two conflicting reports about the Original Memphis Five appeared in March and December of 1922.) - MEMPHIS FIVE RE-ORGANIZING, the Original Memphis Five has reorganized. Under the leadership of Frank Signorelli the OM5 has just accepted a long Busoni booking on Broadway at the Balconades Ballroom. The combination was organized in 1917 for a summer engagement at Atlantic City. They played the Fall and Winter season at some of the best known cafes on Broadway & later toured the Keith & Orpheum circuits with a record run. Then, through a misunderstanding, the OM5 was forced to disband. Frank Signorelli, the pianist and James Lytell, clarinetist both joined the Original Dixieland Jazz Band. Phil Napoleon, cornetist & Milfred Mole, trombonist, were made interesting offers by Sam Lanin at the Roseland & consequently played with Lanin's Southern Serenaders for the Emerson, Gennett, Regal & Arto Records. Jack Roth, drummer, joined Jimmy Durante Almo Jazz Band. Recently at Mr. Busoni's suggestion, Phil Napoleon & Milfred Mole persuaded the 'hold-outs' to get together & talk business. As a result, the OM5 have signed up with the Balconades which is a Busoni enterprise. This is the old line-up restored to Broadway. Frank Signorelli, James Lytell, Phil Napoleon, Milfred Mole, Jack Roth (March 1922)... In December 1922 the following report about the OM5 activities appeared: "How many orchestral combinations, 10 times the size of this quintet... can boast that they are making records for 11 different concerns and are scheduled for weekly appearances in three different places?" Phil Napoleon is leader of orchestra. Frank Signorelli, his efficient Lieutenant and pianist organized

OM5 in 1917, and at once contracted for 2 years to play at Harvard Inn, Coney Island dance hall. This followed engagements at the Ritz in Brooklyn, 2 seasons in vaudeville with Vi Quinn and Franklin Farnum where they earned title of 'American Kings Of Jazz'. A temporary halt was called however, when some minor legal controversy disrupted the combo for a short period. It soon was straightened out and they resumed engagements opening at Healy's Balconades. At present their weekly schedule calls for appearance at Palais De Danse in Brooklyn, Healy's Balconades & Healy's Danceland at 95th & Broadway. Personnel: Phil Napoleon, leader and cornet; Frank Signorelli, piano; James Lytell, clarinet; Charles Panelly, trombone; Jack Roth, drums... NEW ORLEANS JAZZ BAND (Dec. 1922) at Busoni's Dance land at Ninety-fifth St. & Broadway NYC, new organization, has been playing for Busoni Circuit since their organization. Orch consists of Ray Madison, piano; Sidney Arodin, clarinet; Dick Landon, cornet; Andy Russo, trombone; Thomas De Rose, drums... SONY CLAY'S Eccentric Harmony Six, consisting of Archie Grant, piano and trombone; Cash Green, clarinet, sax; Theo. Bonner, sax; W.B. Woodman, trombone; Wm. Hansett, cornet and Sonny Clay, manager - piano - drums - sax and various instruments now at Hiawatha Academy, Washington and Central Avenue, Los Angeles. (11/11/22). The Academy has broken all records for dance halls of Los Angeles. On Halloween night 1028 people walked through the doors of this 'palace of Syncopation'... Mrs. BERTHA BOOKMAN now pianist member of King Oliver Jazz Band. (Dec. 2, 1922)... The famous CHICAGO NOVELTY ORCHESTRA with Charles J. Harris, Arthur Holiday, Daniel Smith, Jasper Taylor, and Millard Thomas are playing long engagement at Starland Theatre, Montreal Quebec. (Dec. 9, 1922)... Columbia Records has just brought out a special booklet listing the recordings of their exclusive 'colored' stars such as Bert Williams, Edith Wilson and Johnny Dunn, Handy's Orch., Leona Williams, Mary Stafford, Sweatman, Fisk Jubilee Singers, Southern Quartet, Carrol Clark and etc. Columbia claims to have more colored artists on its list than any other organization... ETHEL WATERS (the Queen of the Blues), as an extra added attraction, appeared with ELGAR'S famous Jazz band at the Globe Theatre 'new home for Coloured Vaudeville & Feature Photo-Play' at Woodland Ave., near E. 55 Street in Cleveland. (12/9/22)... OVER IN EUROPE: Abbie Mitchell is in Vienna in Vaudeville and Will Marion Cook is with a phonograph company in Paris. The Red Devils Jazz Band, composed of J. Carpenter, Sam Richardson and Opal Cooper are at the Accacius club in Paris and have been doubling with Harry Talcus at the Alhambra for the past six months. The International Five composed of Palmer Jones, Creighton Thompson, Usher Watts, Ralph Jones and Nelson Kinkaid are at the Teddy Bear after a summer in the Pyrenees where they played under royal command of the King of Spain. Louis Mitchell, Dan Parish, Walter Kildaire, Frank Withers, "Cricket" Smith, Je Myers and Crawford are at the Parouge in Paris for the Winter. That's it for 1922 - L.K.

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